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ARIONS BACK WITH TROPHIES OF TRIP

Half of Brooklyn Delegation Returns from Tour in Germany

Chairman of Music Committee Tells of Many Honors Bestowed Upon Chorus—Arthur Claassen Remains Abroad with His Auto—Hold Reunion Thursday to Celebrate Return

About one hundred members of the Arion of Brooklyn returned to America on Tuesday, on the North German Lloyd steamship *Bremen*, leaving some hundred and twenty still in Europe, to come home later. Every one was bubbling over with the best of spirits, voicing reminiscence of a gleeful vacation to waiting relatives, and exhibiting exuberance of joy over the memory of a time in Germany, the anticipation of which was only exceeded by its realization.

Arthur Claassen, director of the Arion, did not come home with the singers. He is automobiling about Europe, "just enjoying himself after a hard season," as one of the chorus put it.

The most prominent of those who came back was perhaps Dr. W. J. Schildge, who is chairman of the music committee of the Arion. To a representative of *MUSICAL AMERICA* he said, in regard to the Arion's trip: "We were overwhelmed with welcome. In every city we were greeted with the utmost enthusiasm, and you may see by those boxes over there which the customs officials are having so much trouble over something of what they thought of us."

The boxes, by the way, contained wreaths and loving-cups, and good-natured officers after opening them gravely decided there was nothing dutiable beneath the rustling leaves or sawdust-covered inscribed silver, and let it pass.

"No, we did not sing for the Kaiser, as we had hoped to," said Dr. Schildge, "but were so graciously remembered by him in messages of greeting, and so well welcomed by the Crown Prince that we cannot complain in any way. It had been expected that we would be in Germany earlier than we were when the Kaiser said he would receive us. As it was, he was compelled to be away, but even without him the Prince gave us a time that we will not soon forget."

"In every city we had overflowing audiences—and we are glad, for you know the receipts went for charitable enterprises."

"We are going to have a reunion on Thursday evening at Arion Hall—a meeting between us who have been to Europe and those who could not go."

When the *Bremen* came into her dock a big delegation of Arions from Brooklyn was waiting to greet the travelers. They had a band with them, and made much music with it and with songs of "welcome home."

According to officers of the ship, the voyage was one continual song-fest. On Wednesday they had a Schützenfest, when the prize was won by Sam Betz, and on Thursday there was a full-dress carnival on deck, which was decorated with colored electric lights.



LILLA ORMOND

This Boston Contralto Is Winning Recognition as One of America's Most Successful Concert Artists—She Will Appear Frequently at Important Musical Events During the Forthcoming Season (See Page 8)

Says Hammerstein Is Wrong

Discussion over the ownership of right to produce exclusively works of Debussy and Charpentier is still going merrily on between representatives of the Manhattan and Metropolitan opera houses, and now Gabriel Astruc, official representative in France of the older house, has entered the field with the assertion that Mr. Hammerstein is completely in the wrong as regards his claims to prior rights to works of the two composers named. Charpentier is, says M. Astruc, in correspondence with both Mr. Hammerstein and Sig. Gatti-Casazza, but he is negotiating with them about the production of entirely different operas.

Stiles's Début in "Faust"

S. C. Bennett, whose pupil M. Vernon Stiles has been honored by an engagement at the Royal Opera House in Vienna, has just received word that Mr. Stiles will make his début in the middle of September in Gounod's "Faust."

Composer's Manuscripts Stolen

CHICAGO, Aug. 17.—Mrs. Frieda Cohen Hall, composer of dances, and of the musical comedy known as "The Voyagers," was last week robbed at her home in Woodlawn of the new musical comedy and several compositions that she had recently finished. Mrs. Hall was advised by telephone that her husband, who is a well-known writer on a daily paper, had suffered an accident, and had been taken to a hospital. She immediately hurried to the location named, and it was during her trip to the hospital that her home was entered and all of her private papers abstracted. C. E. N.

Werrenrath Engaged for Worcester

Reinald Werrenrath writes from Hudson, South Dakota, where he will terminate his vacation on August 25, that he has just been engaged to sing the title rôle in Elgar's "Caractacus," to be given at the Worcester festival. His next engagement is on August 28 in Litchfield County, Conn.

NORDICA CHEERED BY 11,000 HEARERS

Demonstration for Singer at Big Concert in Ocean Grove Auditorium

Dan Beddoe and Other Artists Share Honors with Prima Donna—Thousands Crowd About Stage Entrance at Close of Program—Chorus Performs Well.—Tali Esen Morgan Directs

OCEAN GROVE, N. J., Aug. 19.—The Methodist atmosphere of Ocean Grove is not conducive to the display of great enthusiasm, but it is doubtful whether Mme. Nordica, or any other singer, ever received so enthusiastic a reception as she did last night. The great auditorium was crowded, every one of the 10,000 seats being filled, and standing room was sold until the authorities would allow no more tickets. It is estimated that between ten and eleven thousand people heard the concert.

Mme. Nordica was compelled to respond to encore after encore until the number of pieces originally on the program was far outbalanced by the extra numbers which she so graciously granted. The floral tributes were so many that the stage looked like the window of a florist's shop, a special coach being required to receive them after the concert. The close of the program was the signal for frantic applause, and Mme. Nordica was compelled to sing encore after encore for those who crowded to the number of 5,000 or more about the stage. Not satisfied with this, several thousand people awaited her at the stage entrance to the auditorium, making the streets impassable and getting entirely beyond the control of the local police. Despite the number of famous singers who have sung here this season, Mme. Nordica undoubtedly aroused more interest and enthusiasm and drew larger crowds than any.

Mme. Nordica sang brilliantly. Her principal numbers were from Gounod's "Gallia," Wagner's "Walküre," and "Elijah." She also sang several groups of French and English songs. The orchestral accompaniments were smoothly played, and added to the effect of the solos. She was assisted by G. Aldo Randegger, pianist; Marguerite DeForest Anderson, flautist, whose numbers were well received, and Dan Beddoe, tenor, whose reception was second only to that of Mme. Nordica. The chorus, composed of the Ocean Grove Chorus and the New York Festival Chorus, sang the "Gallia" expressively and with good tonal coloring. The orchestra gave excerpts from "Lohengrin" and "Carmen," and also played the two Spanish Dances of Moszkowski. The playing was smooth, and the orchestra, which was augmented for the occasion, came in for its share of the applause.

The conducting of Tali Esen Morgan was authoritative in the orchestra and chorus numbers, and discriminating in the accompaniments. A. L. J.

Marchesi to Tour America

PARIS, Aug. 15.—J. Saunders Gordon, who has been in Paris this week, said he has engaged Lina Cavalieri and Blanche Marchesi, the daughter of the famous Perisian singing teacher, for American concert tours next season.

CONSTANTINO PLANS AN AMERICAN TOUR

Noted Spanish Tenor Will Devote Next Season to Concert Work—Engaged for Boston's Opera House

Florencio Constantino, the Spanish tenor, who is engaged as the principal tenor of the New Boston Opera House, which is being built now, will return from Europe in the Fall, to make a concert tour in the United States and Canada during the coming season.

Constantino is popular in Boston as the result of the success he won there last



FLORENCIO CONSTANTINO

He Has Been Engaged as the Leading Tenor of Boston's New Opera House

Fall, when he was the star of the San Carlo Grand Opera Company.

Ralph L. Flanders, the general manager of the New England Conservatory of Music, succeeded in closing a contract with Constantino for three years. As soon as this fact was announced and that Mr. Flanders himself accepted the position of general manager of the opera house the promoting of the company and the raising of the necessary capital received added impetus.

The concert tour of Constantino is being booked by J. E. Francke, the concert manager of this city, and will be under the personal supervision of Mr. Flanders. The tour will include all the principal cities of the United States and Canada.

G. B. S.

Witherspoon Off to See Dippel

Herbert Witherspoon sailed last week on the steamer *Rotterdam* to see Andreas Dippel in Vienna and talk over with him the rôles that Mr. Witherspoon is to sing in the Metropolitan Opera House next Winter. From Vienna Mr. Witherspoon will go to England, where he has been engaged for the Fall Music Festivals, including those at Norwich, Norfolk and Sheffield. He is to sing in twelve concerts in

London during October, six of which will be orchestral concerts in Queen's Hall with Henry J. Wood and one a symphony concert. The others will be recitals and ballad concerts. Mr. Witherspoon will not return to New York until the opening of the opera season.

NO MORE RECORD MAKING DURING OPERA SEASON

Dippel Won't Let His Stars Sing for Talking Machines During Period of Engagement

It became known this week that Andreas Dippel has had a clause put in all the contracts with singers who are to appear the coming season at the Metropolitan Opera House forbidding them to sing during the time of their engagement for any of the phonograph or talking-machine companies. They are at liberty to sing as much as they want to before or after the opera season.

The most popular singers earn large sums by singing for these companies, and some of them are kept under a large retainer from year to year. As the sale of their records is largely affected by the degree of fidelity with which they reproduce the original voice the singers are very anxious to make them as nearly perfect as possible and work at them until the best results are attained. Some of the singers count on \$25,000 or more in royalties every year from the sale of their records, so it would not be in the musical temperament to think of the state of their voices for the performances at the Metropolitan.

Last year certain singers who would never have consented to sing two days in succession at the opera house were known to have spent hours singing for the machines on the same days they sang in the opera house at night.

"The singers of the Metropolitan," said one of the directors on Monday, "receive such large salaries that they should give their best services to the house. They are at liberty to sing all they want to before the beginning of their contracts with us. It was a very sensible thing, however, for the new directors to prohibit them from fatiguing themselves elsewhere and yet expect to draw their same large fees at the Metropolitan."

Farewell Concerts for O'Mara

Farewell concerts will be given under the auspices of the Irish members of Parliament at Covent Garden, London, for Joseph O'Mara, the Irish tenor and dramatic singer, before he leaves London, at which Madame Melba and Plunkett Green will sing. Similar concerts will be given in Limerick, where he was born and where he made his first appearance as a boy, and in Cork, Dublin and Armagh. Mr. O'Mara will tour America in "Peggy Machree." He will make his first appearance, probably in Boston, early in the Fall.

Dangers of a London Winter Season

[From the New York Sun]

One thing is certain; if London adopted a Winter season it would mean war beyond the dreams of avarice with ourselves for possession of the operatic stars.

Lester Bartlett Jones and His Choir of Chicago University Student-Singers



Mr. Jones, Who Is Director of Music at the University of Chicago, Is Seen in the Center (Front Row) of the Photograph

CHICAGO, Aug. 17.—Lester Bartlett Jones has returned from Europe and has resumed his work at the Chicago University, and at his studio in Kimball Hall. He is the director of music in the University of Chicago. A part of his work is to direct the choir, which sings at the religious service held in Mandel Hall. This choir is chosen from the men of the University, and the members receive a part of

their tuition in addition to the excellent training by the director. Wardner Williams was the first choir director at the University, but he gave up the work there to devote his entire time to his mining interests in Colorado. Mr. Jones has had charge of this choir for nearly eight years. Edith Schope Reider is the regular organist, but Arthur Dunham is playing the organ for the Summer.

C. W. B.

NEW MILWAUKEE ORGANIST

F. H. Loeffler to Succeed John L. Jung at St. Mary's Church

MILWAUKEE, Wis., Aug. 17.—F. H. Loeffler, of Covington, Ky., a well-known organist and teacher in Catholic churches and schools, will succeed John L. Jung as organist of St. Mary's Church, corner of Biddle and Broadway, on September 1. Mr. Loeffler is the editor of the *Organist and Teacher*, a Catholic musical journal.

Mr. Loeffler was a classmate of Mr. Jung at St. Francis's Seminary, where both studied music in Pio Nono College twenty years ago. For more than seventeen years he has been organist and teacher in a Catholic church at Covington. Mr. Jung will become organist of St. John's Cathedral at Superior, Wis., under Bishop Schinner. He has long been a leader in musical affairs of Milwaukee, and was the organizer of the Catholic Choral Club.

M. N. S.

A wealthy resident of Nottingham, England, has donated \$15,000 for an organ in the new concert hall of that city, and has also guaranteed the salary of a competent organist for three years.

ADAMOWSKI TRIO

AT SUMMER RESORTS

Famous Boston Organization Heard at Bar Harbor, York Harbor and Other Places

BOSTON, Aug. 17.—Mme. Antonette Szumowska Adamowski and her husband, Josef Adamowski, of the Adamowski Trio, have been spending some time at their Summer home, Hull Cove, Bar Harbor, Me.

Timothée Adamowski, the violinist of the trio, has just returned from Europe, and is at Bar Harbor, where the trio played in recital in the Temple of Music on August 8. The trio also gave a recital at the Lancaster, York Harbor, August 11, and will appear at Manchester-by-the-Sea later this month.

The program for the Bar Harbor concert was as follows: Trio in B Flat Major, Rubinstein; solos for cello: "Berceuse," Strube; Allegro Appassionati, Saint-Saëns; solos for piano: Nocturne, Chopin, Scherzo, Chopin; solos for violin: Romanza, Beethoven, and Air de Ballet, T. Adamowski.

D. L. L.



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AMERICAN SINGERS CONSPICUOUS AT BAYREUTH FESTIVAL

The Joys and Discomforts of the Wagnerian City in Summertime Described by a "Musical America" Correspondent—Performances No Better Than Those in New York, and May Not Be Continued After Frau Cosima's Death—Eating and Drinking Strong Attractions



Clarence Whitehill as Wotan

BAYREUTH, GERMANY, Aug. 2.—Cable despatches have already described the opening of the Bayreuth Festival, although the report to the effect that seats were at a premium, bringing forth such rates as twenty dollars apiece may be viewed as an exaggeration. I had a choice of more than twenty seats for "Lohengrin" and "Parsifal" at five dollars each.

The festival spirit has been in evidence; streets are crowded with Germans, English and Americans, and flags of each nation are draped conspicuously. There are committees to find sleeping accommodations for you, interpreters to help you on your way, and the sidewalks are dotted with little tables and chairs, so that, if you are inclined that way, you need not go a minute without drinking or eating.

One of the most interesting phases of attendance at the Bayreuth Festival is wandering through the streets, identifying celebrities as they pass. Dr. Karl Muck and his wife are living in Parsifal street, while Edyth Walker, the American soprano, resides on the same block. Everywhere you see evidence of Wagnerism. You can walk down a Rheingold street and drink in a Lohengrin café.

But Bayreuth in Summer time is not the most desirable place in the Old World. At four and five o'clock in the afternoon



Mme. Kraus-Osborne as Waltraute

the sun is hotter than it is at twelve. On the principal street, to add to the discomfort of the visitor, is located the market for oxen and cows, and it is not an uncommon experience to have a villager brush by you with a squealing pig tied in a bag.

Taken as a whole, it would appear that the Bayreuth Festival, as an institution, is on the decline. The performances are not better than those New Yorkers are used to, and the conditions under which they may be viewed, despite the much heralded advantages of "getting into the atmosphere," offer serious objections. I doubt much that they will continue after Frau Cosima Wagner's death.

The visitors drive here about 12:30 in the afternoon, and begin to mount the hill to the *festspielrestaurant* about three o'clock, to take tea. The trumpets sound fifteen minutes before the performance, at four o'clock and again before each act.

Then there is a great crowd pushing into the hot, close amphitheater, which, by the way, is apparently never aired, and at the end of each act there is another mad rush to—eat and drink again. Not one word about the music all the while!

Nobody really seems to be having a good time and everybody looks dead-tired and exhausted.



Allen Hinckley as Heinrich

This year there were comparatively few Americans here. It is a queer-looking crowd; the men are clad in everything from knickerbockers to evening cloths. The women wear evening gowns with low necks, or muslins or shirt-waist outfits—and all this at four o'clock in the afternoon!

Frau Wagner has not attended a single performance, on account of her impaired health. A heart specialist from Berlin is constantly with her. Naturally no receptions have been held at Wahnfried, the Wagner homestead, this year.

Andreas Dippel was here and engaged Walter Soomer for the next Metropolitan season. Dr. Richter, in a sack suit, with a yellow traveling bag; Marie Rappold, and Mme. Matja von Niessen-Stone, both of the Metropolitan in New York, are visitors.

America is well represented in the list of talent offered at the performances. Clarence E. Whitehill, now of Cologne, was born in Marings, Iowa. He studied first with L. A. Phelps, of Chicago, then with Spriglia in Paris, and made his debut at the Théâtre de la Monnaie, Brussels. He was with the Henry W. Savage company in America one season and has been in Germany ever since. This is his second season at Bayreuth; he sang *Wolfram* four



Charles Dalmorès as Lohengrin

years ago, and is now singing *Amfortas* in "Parsifal." He has been in Cologne four years and has sung at Covent Garden for four years during the German season of opera. He was recently married to a charming girl in Bremen.

Charles Dalmorès, one of Oscar Hammerstein's tenors, made a very favorable impression as *Lohengrin*.

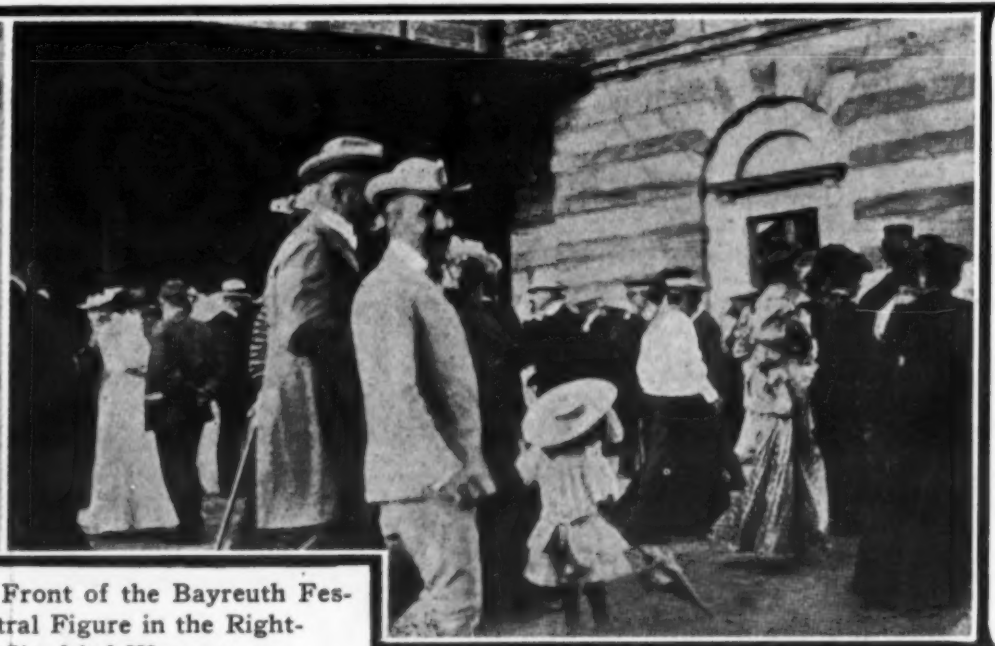
Edyth Walker is appearing with great success as *Kundry* in "Parsifal." As soon as her season closes here she returns at once to Hamburg, where she has a splendid contract at the Royal Opera. She was the first singer to both dance and sing the part of *Salomé*. Miss Walker will sing in concerts during the Winter and Spring, in Budapest and several of the large German cities, including the Nikisch Gewandhaus concerts in Leipzig.

One of the most satisfactory singers of the present festival is an American, Allen C. Hinckley, who was born in Boston and is a pupil of Oscar Saenger, in New York. He came to Berlin from New York and there received three offers for opera engagements in Breslau and Hamburg. He accepted the Hamburg offer and has been there five years. He sang in London four seasons and two at Bayreuth; his present engagement brings him forth as *Hunding*

[Continued on next page]



Two Snapshots Taken in Front of the Bayreuth Festival House—The Central Figure in the Right-hand Picture Is Siegfried Wagner



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in "Die Walküre," *Gurnemanz* in "Parsifal" and *Heinrich* in "Lohengrin." Mr. Hinckley recently received an offer from the Vienna opera but could not accept it, on account of concert engagements in the large cities of Germany. He goes to the Metropolitan in New York, early in November for his debut. He expects to make a concert appearance in Boston.

Mr. Hinckley will undoubtedly return to Covent Garden next May. He is an enthusiastic golf player, having won the amateur championship of Germany.

Another American who has won recognition here is Mme. Adrienne von Kraus-Osborne, who was borne in Buffalo. This is her fifth season at the Bayreuth and this year she is singing in "Rheingold," "Walküre" and "Götterdämmerung." Her parents have come here from Buffalo to see her after a separation of three years. Mme. von Kraus-Osborne sang in eighty-six concerts in Germany, France and England during the past season.

Mr. and Mrs. Frank King Clark arrived here last week, after an auto ride from Paris, and Mr. Clark began teaching on the day after his arrival. His Summer class consists of Gertrude Rennyson, Buffalo; Ruth Lewis, Buffalo; Marie Zeck, Philadelphia; Marie Tucker, New York; Miss Trotter, of Gainesville, O.; Miss Duggan, of Macon; Miss Henry, of Gainesville, O.; Mrs. Austin Tuttle, of New Orleans; Hazel Huntley, of Springfield, Mass.; Mrs. Lillian Furlong of New York City, Miss Cristy of New York, Mr. McLean of Toronto, Clyde Linscott of Santa Cruz, Cal., Edgar S. Thomas, San Francisco, and Byford Ryan of Indianapolis.

This is Mr. Clark's third season at Bayreuth and he intends now to make it an annual affair. Some of his advanced pupils are studying acting under Mme. Reuss-Belce. Mr. Clark peaks in high terms of praise regarding the singing of Allen Hinckley and Clarence Whitehill.

MAUD BOWERS.

"Parsifal" Performed Impressively

BAYREUTH, GERMANY, Aug. 3.—The performance of "Parsifal" on Saturday was by far the best that has been given here. Alois Hadwiger, in the rôle of *Parsifal*, was most acceptable. Unlike other singers who have essayed the part, he was not possessed of an overabundance of *avouir-pois*, and his voice and stage presence were admirable. Martha Leffler-Burckard, well-known to New Yorkers, was the *Kundry*, and Dr. von Kraus, the *Gurnemanz*. Rudolf Beyer sang *Amfortas*.

Anne Shaw Faulkner, of Chicago, has been spending a week here with a party of young Chicago women who are making a "musical tour" of the continent. In the party are Phoebe van Hook, Mabel Palmer, Elizabeth Brennan and Mrs. Cora Frohman. Miss Faulkner has directed the study classes of the Theodore Thomas Orchestra for the last ten years, and is now manager of the Columbia School of Music in Chicago. The party sails on the 8th.

Mme. Marie Rappold is here with her daughter, who is receiving a careful musical education. Mme. Rappold will have a concert tour of five weeks before the opera season in New York. She will sail on September 15 on the *Kronprinzessin Cecilia*.

The historic Crystal Palace at Sydenham, near London, has fallen upon bad times financially, and unless the public authorities come to its rescue it is likely to fall into the hands of speculators as a result of the crisis it has reached.

HERMANN KLEIN NOW TOURING SCOTLAND AND IRELAND

Washington (D. C.) Soprano Is Winning Operatic Laurels in France—Clara Alexander's Negro Songs Delight London Audiences—Alexander Heinemann Impressed English Capital with German Lieder

LONDON, Aug. 15.—Hermann Klein left London a few days ago for an extended trip through Scotland and Ireland. He is invited to lunch to-morrow with Andrew Carnegie at Skibo. Mr. Klein made many bookings for his series of Sunday pops while in London and on the Continent, and is still looking for other good artists who are to be in America next season, for his final bookings. He has booked many Americans here, as well as foreign artists. Mr. Klein will sail on August 29 on the *Lusitania* from Liverpool.

Florence Holtzman-Weymouth is a well-known Washington (D. C.) soprano who

Countess of Dartmouth, Countess of Chesterfield, Princess Colonna, Lord Neville, Mrs. John Mackay, Ambassador and Mrs. Reid, Mr. and Mrs. T. P. O'Connor, Liza Lehmann, and many other high society folk here among her patrons, as well as such names as Mrs. E. H. Harriman, Mrs. Charles B. Alexander, Mrs. Huntington and Mrs. Hearst, as her patrons in New York and San Francisco, before coming to England four years ago. Miss Alexander's work is entirely in the negro dialect—songs, many of them her own, and recitations. Though practically an untrained singer, she has a voice of phenomenal range, which she uses with a great deal of expression. Miss Alexander's father was a cotton plantation owner near Memphis, Tennessee.

No one this season has left a deeper impression, or has had greater ovations tendered him, in London than Alexander Heinemann. Men and women alike were carried off their feet by his wonderful interpretations of the great German Lieder. As he himself put it, in a delightful interview I had with him, he "sings with his heart more than with his voice" and it is to this fact that he owes his great suc-



MME. HOLTZMAN-WEYMOUTH
Washington Soprano Who Is Winning Favor Abroad in Opera

is now making a pronounced success on the operatic stage at Pougues-les-Eaux, a fashionable water-cure in France. She comes of well-known Virginia families, the Castlemans and Holtzmans, and before going to Paris sang at the Temple Emanuel and the Fourth Presbyterian Church in New York. Reynaldo Hahn, the French composer, took a special interest in Mme. Holtzman-Weymouth, who coached under him in Paris, after having done a season's work with King Clark and he presented her to Jean de Reszké, his intimate friend. To this introduction Mme. Holtzman-Weymouth attributes, modestly enough, the great interest de Reszké took in her work. Through his influence she made her debut in Pougues-les-Eaux.

Clara Alexander, a Mississippi girl, is having perhaps a unique success in London, as she is an equal favorite in fashionable drawing-rooms and the vaudeville houses. She numbers their Royal Highnesses, the Prince and Princess Christian of Schleswig-Holstein, Princess Henry of Battenberg, Duchess of Albany, Princess Alexandra of Teck, Prince Francis of Teck, the Marchioness of Lansdowne, the Earl and

Hans Herrmann, Grieg, Jensen, and others, well represented. A more interesting or profitable series of programs could hardly have been planned from the literature of German song. At his first recital Herr Heinemann was assisted by Mrs. Louis Avery North, an American pupil, and he was much pleased with her success. Of Herr Heinemann's own singing the critics gave unqualified praise. Herr Heinemann left London early in July for the Summer's rest in Hungary and Switzerland. Early in the Fall he tours the whole of Scandinavia, returning to the Continent for a series of engagements in Austria, Hungary, Russia, and Germany, and fin-



CLARA ALEXANDER
Mississippi Girl Whose Negro Songs Are Delighting London

ishing the season with a tour of Great Britain, after which, he tells me, he is looking forward with delight to an extensive tour of America in the season of 1909-1910.

L. J. P.

A Curious Music Box

[From the Chicago News]

In the South Kensington Museum in London is a curious musical box. It was originally the property of Tipu (or Tippoo) Sahib, the "Tiger of Mysore," who died in 1799, being killed during the British assault and capture of Seringapatam, the capital of Mysore. He always hated the British, and to show his enmity he had this instrument constructed. The box is a life-sized statuary group showing the symbolic tiger of India at the throat of England, represented by a British officer. When Tippoo wished to amuse his court one of his attendants turned the handle, when the tiger emitted horrible growls and the man raised and lowered his arms and uttered terrifying shrieks. Inside the tiger are four rows of pipes and a set of ivory keys, which are either of French or British manufacture.



HEINEMANN AND TWO PUPILS
Louise Carver of Winchester, Ind., on the Left and Mrs. L. A. North, of Minneapolis, on the Right

cess, though his voice is a lovely baritone. Herr Heinemann gave four "Lieder abends" in London and sang at some important engagements besides, a few of which were at the Lyceum Club, where he interpreted some of Theodore Holland's compositions; at the German Club, at Broadwood's and at the Girls' Musical Association. On his four Lieder programs were Bach's "Willst du dein Herz mir Schenken," Beethoven's "Wonne der Wehmuth," "In Questa Tomba," "Busslied" and "Der Kuss," no less than fifteen Loewe ballads, five Brahms songs, eight by Schumann, with Mozart, Schubert, Mendelssohn, Franz, Wolf, Richard Strauss, Hugo Kaun,

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LOATH TO RETURN FROM VACATIONS

**Cincinnati Musicians Come Back
to Town in Small Numbers
for Winter's Work**

CINCINNATI, Aug. 17.—Although September is near at hand, Cincinnati musicians seem somewhat loath to say good-bye to vacation days and begin to take life seriously again. One by one, however, they are returning, tanned (and many, a bit fagged) from out-of-door life, ready to prepare for another busy winter.

This week Mr. and Mrs. Adolph Hahn, two of the most gifted local violinists, and Louis A. Hahn, also prominent among local musicians, returned from a stay of several weeks at Georgian Bay. Adolph Hahn will begin the season in a new studio in the Methodist Book Concern Building, in connection with the studios of John Yoakley and John Schneider, pianists. Mr. Hahn was recently appointed musical director at Christ Church, perhaps the most important church position in Cincinnati, and is making elaborate plans for special musical services.

At the Conservatory Wilhelm Kraupner, of the piano department, is back, and Malton Boyce, head of the organ department, has just returned from a summer in England. Signor Tirindelli has so far recovered from his recent illness that he is devoting a few hours each day to members of his artist class who are in town.

On Thursday last Joseph Schenke, who has been at the home of Frederick Converse for ten days past, returned to Cincinnati. He will sing the tenor part in this composer's new oratorio, "Job," at Hamburg with Mme. Schumann-Heink and other artists, in October, and his friends are gratified to know that Mr. Converse was most enthusiastic over his singing.

Ada Zellar, pianist, Lorena Zellar, soprano, and Gertrude Dalton, pianist, will be heard at the Homestead Hotel, in Hot Springs, this week. Miss Zellar and Miss Dalton are well known locally on account of their splendid ensemble playing. The Misses Zellar are nieces of Wendell Mischler, secretary to Mr. Taft. Mary Dennison Gailey, a young violinist of exceptional talent, who pursued her studies with Signor Tirindelli at the Conservatory last winter, has been meeting with phenomenal success in recitals at Chautauquas during the summer.

Miss Gailey's summer engagements will end August 22, and after a month at Georgian Bay she will return to Cincinnati, where she will remain throughout the winter when not on tour. F. E. E.

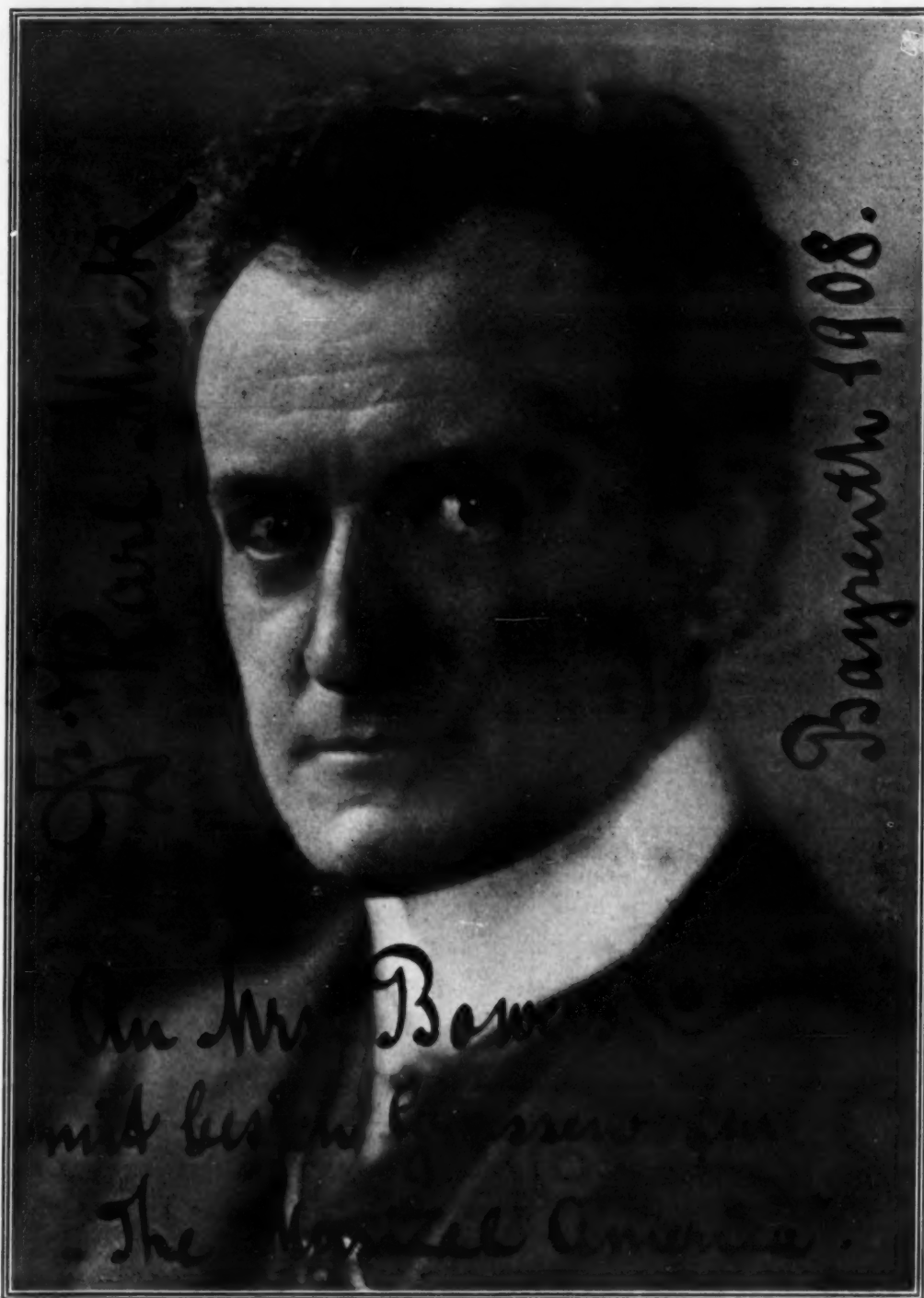
Frederick Stock Entertains M. H. Hanson

M. H. Hanson, manager of the coming Wüllner-Bos tour, went to Willow Grove last week to visit Frederick Stock, who entertained him at dinner. Before returning to New York he heard Stock's masterful interpretation of Tchaikowsky's Fifth Symphony.

Reed Miller at Newport

Reed Miller, the tenor, sang at a musicale at the Newport home of Mrs. Barton Jacobs on August 11. He will spend his vacation at that resort.

Dr. Karl Muck Anxious to Return as Conductor of Boston Symphony



DR. KARL MUCK

There Is a Strong Possibility that He Will Be Released from His Duties in Berlin at the Close of the Next Season and Will Resume the Directorship of the Boston Symphony Orchestra

BAYREUTH, GERMANY, Aug. 3.—Dr. Karl Muck, for two years conductor of the Boston Symphony Orchestra, received MUSICAL AMERICA's representative to-day. There is a strong possibility of his returning to direct the famous Boston organization at conclusion of Max Fiedler's contract, and Dr. Muck revealed in his conversation a genuine desire to continue his work in America.

Berlioz a Born Journalist
(Phillip Hale, in Boston Herald.)

Berlioz was a born journalist. He was, indeed, more than this, for his "Memoirs," romantic as they are, extravagant as they often are, and also purely imaginative, show a strongly marked, individual literary force and an uncommon brilliance in expression of thought. To have won, as

"As I have not yet been in Berlin, I can't tell definitely about my plans," he said. Mrs. Muck added to this: "It is, of course, impossible to make predictions now, but if Fate so arranges things, the doctor would be as glad to return to Boston as Boston would be to have him." Dr. Muck has a little Boston terrier, "Jack," who, Mrs. Muck says, is so homesick for America that they are obliged to speak only English to it. M. B.

Berlioz, the writer, did, the critical admiration of William E. Henley was no mean triumph.

Eugen d'Albert's "Tiefland" cannot be given in France because after learning of its success in Germany a French composer promptly used a version of the same Guimera text, made an opera of it and has it copyrighted.

CLEVELAND TO HEAR DAMROSCH LECTURE

**Musical Situation Quiet in Ohio
City—Lila P. Robeson Back
from New York**

CLEVELAND, O., Aug. 17.—Lila P. Robeson, contralto, has returned from New York City, and will sing again at the Second Presbyterian Church this year. Miss Robeson is considered one of the best contraltos in this part of the country, and this season will be heard at other places in oratorio and recitals.

Wilson G. Smith, the critic, is again to be found at his work, and fairly well after his automobile accident.

Zilla Wilson, a soprano, and the daughter of Mr. and Mrs. James F. Wilson, recently returned from a three years' study in Dresden.

Ivan Francis, a well-known local 'cellist, has sailed for Europe, where he expects to remain for three years. He will locate at Berlin for a time, and study with Anton Hekking, the 'cellist.

The Turner Männerchor and the Sängerbund participated in the Central Ohio district singing contest at Canton, O., August 11, 12 and 13.

Max Lezius, the baritone, and Charles Haverhill, tenor, were soloists at the Sängerbund in Canton.

Mrs. O. B. Talbot, of Indianapolis, was in Cleveland recently to book lecture-recitals on Debussy's opera, "Pelléas et Mélisande," with which Walter Damrosch will tour next Spring throughout America.

Ethel Du Fré Houston, the contralto of the Hippodrome Opera Company, is now on a short vacation, and will return in time for the Fall rehearsals. Robert Brewer, Jr., conductor of the Euclid Garden Theater Orchestra, is devoting his spare time this summer arranging music for various artists.

Things musical are quiet just now, as everybody seemed inclined to get a few weeks' rest before the Fall season opens.

The managers of local clubs are having their usual troubles in trying to select dates so as not to conflict with each other on concerts. A. F. W.

Nordica's Fall and Winter Tour

Mme. Nordica's Fall and Winter tour, under the management of R. E. Johnston, takes her from the Atlantic to the Pacific. She makes her first appearance at Rochester, N. Y., October 7, from there working as far South as Columbia, S. C., where she appears October 23. On November 13 she sings at Minneapolis, proceeding from there to the North Pacific Coast, where she will give about fifteen concerts. She will appear in San Francisco before Christmas, and in Southern California during Christmas week. The return trip East will be via El Paso, Albuquerque, Denver, etc. The Pittsburgh Orchestra has secured her services for February 5 and 6 at Pittsburgh, the 8th at Cleveland, and the 9th at Buffalo.

Hermann Zilcher has composed a violin concerto, and dedicated it to Petschnikoff. The latter has played it with several large orchestras in Germany and Holland recently with much success.

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BOSTON PIANIST IN TOLMANINA TRIO

Myra Winslow Has Become Proficient in Various Lines of Music

Boston, Aug. 17.—Myra Winslow, the pianist of the Tolmanina Trio of this city, is one of Boston's most successful musicians and teachers. She is another of those artists who is distinctly American. She was born in this country and has received her entire musical instruction here. Miss Winslow has studied exclusively with teachers who are identified with the New England Conservatory of Music. She studied piano with George Proctor, the Boston pianist, and Clayton Johns; harmony with F. S. Converse, the Boston composer, and George Whiting; harmonic analysis with Wallace Goodrich, ensemble with Josef Adamowski, and counterpoint and composition with George W. Chadwick, the director of the Conservatory.

Miss Winslow has appeared many times in public and in private recital and concert, and always with marked success. In solo, as in ensemble, her work is characterized by intelligent, musicianly interpretation. Writing of her work, Mr. Converse said: "Miss Winslow is a thoroughly trained and earnest musician and a pianist of ability and experience."

Aside from her appearances with the Trio during the coming season Miss Winslow will be heard in recital and concert,



MYRA WINSLOW

Pianist of the Tolmanina Trio, Boston

and she will also devote considerable of her time to teaching. D. L. L.

Rendered "Violent Selections"

Typographical errors that produced weird or comical effects are described by the St. Louis Republic in an article recalling the days when all of that newspaper's type was set by hand, before the introduction of typesetting machines, when the "copy," instead of being typewritten, was turned over to the printer in an infinite variety of good, bad and indifferent chirography. Here is one example: Prof.

Frank Gecks was mentioned as having rendered "violent selections," rather than "violin selections."

Hermann Bachmann, for many years until a few weeks ago a member of the Berlin Royal Opera forces, will fill a special engagement at the Vienna Court Opera next season. A Wagnerian baritone, he has made a specialty of *Wotan*, and will fill "great" engagements in that rôle all through the coming year.

MISS CASTLE IN RECITAL

Boston Contralto Sings at Poland Spring House, Maine

Boston, Aug. 17.—Edith Castle, the contralto of this city, gave a recital last Tuesday evening at the Poland Spring House, Maine. The program was skilfully arranged and included the following numbers: Fairfield's "Night and Dawn," Needham's "Haymaking," Vannucini's "Storia Breve," Dvorák's "Songs My Mother Taught Me," Reiss's "Heart, Do Not Sorrow," Leoncavallo's aria "Minni Pinson," Heitch's "Schlafe, Mein Kind," Holmes's "Sous les Oranges," Harris's "Hills o' Skye," Loomis's "Dutch Garden," Woodman's "Pussy Willow."

Miss Castle was in fine voice, and was effective in all of the numbers. She received enthusiastic applause and added to the printed program. Miss Castle will be heard many times in and around Boston during the coming season. D. L. L.

Gustave Kerker, in Vienna

A cablegram has been received by the American representative of Gustave Kerker, the popular composer of "The Belle of New York," "Lady Slavey," "Telephone Girl," "The Tourists," and other Broadway successes, that he had contracted with the director of the Theater an der Wien for the production of two of his operas in Vienna, during the coming season, "The Tourists" and "The Belle of New York." Mr. Kerker has been invited to conduct the opening performance of each work, but will most likely decline, as he is expected to return to New York in the Fall.

The Welsh Eisteddfod is an institution of great antiquity, mention being recorded of one of these festivals in the seventh century, at which King Cadwalader presided.

Oscar Hammerstein ordered 35,000 yards of canvas from Glasgow for the new scenery for the Manhattan and the Philadelphia Opera Houses.

DEDICATE WISCONSIN ORGANS

William H. Graebner and L. J. F. Meyer Play in Milwaukee Suburb

MIWAUKEE, WIS., Aug. 17.—At the recent dedication of the new organ of the Evangelical Lutheran Gethsemane congregation at Layton Park, a suburb of Milwaukee, William H. Graebner, former city treasurer of Milwaukee, and L. J. F. Meyer, formerly of Jefferson, Wis., now of Milwaukee, both formerly Lutheran parochial school principals, presided at the organ, assisted by Prof. Theodore Bublitz, principal of Gethsemane Parochial School.

On October 18 Mr. Meyer will act as organist on the occasion of the sixtieth anniversary of the founding of St. Peter's Evangelical Lutheran Church at Helenville, Wis. Mr. Meyer helped purchase and selected the big pipe organ for this congregation twenty-two years ago, and acted as organist at its dedication at that time. M. N. S.

MACMILLEN ABROAD

American Violinist to Tour England, Germany and Russia

Haensel and Jones, the managers of Francis Macmillen, have just received a cable message to the effect that an English tour of twenty concerts has been arranged for that popular and talented young artist.

Ten concerts are to be played between September 15 and October 10, after which he will go to Germany for his Berlin and other German concerts, returning to England November 25 and remaining until December 15, for the remaining concerts. It is also announced that Mr. Macmillen will tour through Russia and Scandinavia in the Spring of 1909.

Mother—Whar yo' goin', chile?
Daughter—Ah's goin' nex' do' t' play on Mrs. Jackson's piano.
Mother—Wash yo' dirty hands fo' yo' go, den.
Daughter—Ah ain't goin' t' play on nuthin' 'cept de black keys.—Bohemian.

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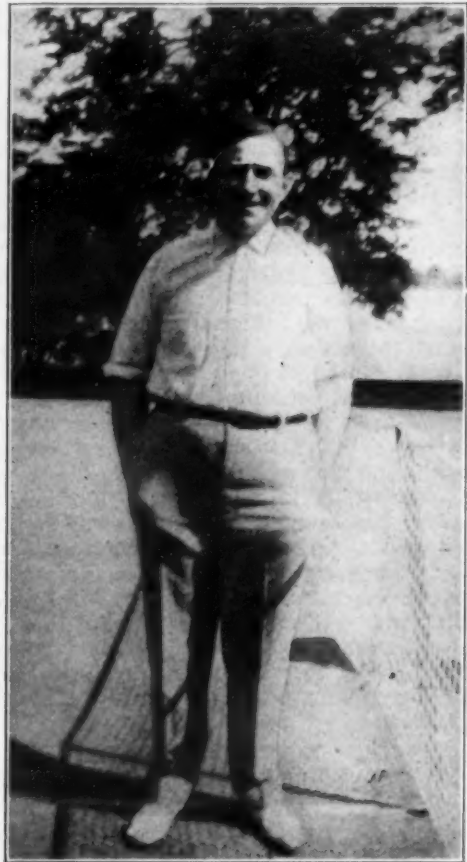
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EARL CARTWRIGHT ON VACATION IN HIS INDIANA HOME



EARL CARTWRIGHT
A Successful Boston Baritone

BOSTON, Aug. 17.—The illustration used herewith shows Earl Cartwright, one of Boston's most successful baritones, who is spending the Summer at his home in Portland, Ind. Mr. Cartwright is seen on the tennis court where he has been spending many of his leisure moments this Summer. He has also devoted much time to practice, and has been hard at work on his repertoire, which will include many new songs for recital and concert work. Mr. Cartwright's success was pronounced last season, and he was heard often in recital and also in oratorios with the choral organizations of this and other cities in the East. His re-engagements indicate that the coming musical season will bring him even greater success. D. L. L.

SAENGERFEST IN CANTON

Christine Miller Scores at Concert in Three Days' Festival

CANTON, O., Aug. 17.—The Central Ohio Bezirks-Sängerfest was held here Tuesday, Wednesday and Thursday, August 11, 12 and 13. The attendance was large and societies from all points of the State were here. The musical program was an exceptionally good one. The mass choruses and the Canton Symphony Orchestra's work were thoroughly enjoyed.

The orchestra under the direction of Charles C. Sommer, of Cleveland, gave a good account of itself and the soloists were well received. The success of the big concert on Wednesday evening was won by Christine Miller, the Pittsburg contralto. She was obliged to respond to several en-

cores. Max Lezius, the baritone of Cleveland, and the other soloists were well received. They were Sarah Lavin, Canton, soprano; Mrs. Frieda Haldi, Canton, soprano; Eva Pfendler, Canton, mezzo-soprano; Charles Daverdill, tenor, Cleveland; Henry Weiler, violinist, Canton. The work of Mrs. Anna Bolus Loich, the accompanist of Canton, deserves special praise. A. F. W.

DR. WÜLLNER IS POPULAR WITH LONDON AUDIENCES

Remarkable Ovation at His Last Recital in Bechstein Hall—Is Coming to America

Dr. Ludwig Wüllner, the German baritone, who will tour America this season, is a favorite in London, and his annual visits are looked upon in the English capital as one of the principal events of the year of music. At the close of his last concert in Bechstein Hall he received an ovation that surprised even those who came prepared to see him win his usual triumph.

The enthusiasm was brought to the highest pitch when a number of deputations appeared on the stage to present the great interpreter of songs with testimonials and souvenirs. On retiring to the artist's room an offer was made to him to give two more recitals, this time in Queen's Hall, but without even consulting his accompanist, Coenraad V. Bos, he declined the offer, feeling the need of rest after having given 138 concerts during the season in all parts of Europe.

The enthusiasm of the audience was duplicated by the newspaper critics, all of whom spoke in high terms of praise regarding the baritone's work.

The critic of the *Daily News* remarked: "It is related of Dr. Johnson that he had in a rare degree the power of tearing the heart out of a book, and it is Dr. Wüllner's possession of much of the same faculty that enables him to go straight to the heart of a song and convey its meaning to his audience. It is true that the process of tearing is now a little violent, but Dr. Wüllner has a remarkable subtle sense of interpretation that almost entirely succeeds in hiding the defects of his vocal method, and it is the sheer force of his impersonality that makes his singing so intensely interesting and individual."

FROM CHORUS GIRL TO STAR

Only Three American Singers Have Graduated to Success

Only three girls of the younger American chorus generation have realized their grand opera ambitions, the three being Marcia Van Dresser, Bessie Abbott and Marian Ivel.

About ten years ago Miss Van Dresser was a member of the chorus of the Bostonians, later becoming principal contralto with the company. She then took up dramatic work, spending a season each in the support of Viola Allen and Otis Skinner, this being followed by a period of musical study and a season in small parts at the Metropolitan Opera House. She has been studying abroad for the last three years and only recently made her debut at the Dresden Royal Opera.

Miss Abbott made her debut as a chorus singer in "The Foresters" with Daly's com-

Dr. H. S. Perkins Sawing Wood



This Photograph Shows Dr. H. S. Perkins, President of the National College of Music, on the Left; Mr. and Mrs. H. S. Newton and Effie E. Murdock, the Organist, at Rex Terrace, Elk Lake, Mich.

CHICAGO, Aug. 17.—Dr. H. S. Perkins, president of the Chicago National College of Music, spent his vacation at Rex Terrace, on Elk Lake, in northern Michigan, as the guest of Mr. and Mrs. H. S. Newton, of Chicago, who are in the center of the accompanying picture. Effie E. Murdock, organist and teacher of organ

in the American Conservatory of Music, Chicago, is on the right and Dr. Perkins is busy sawing wood to prepare for a sudden cold snap; not an unusual experience in that section of Michigan. The picture was taken in the rear of the Newton Cottage. Rex Terrace is a popular resort for Chicagoans. C. W. B.

MARY GARDEN'S VACATION

Cavalieri Practicing at Aix-les-Bains with Romaine Simmons as Accompanist

AIX-LES-BAINS, Aug. 15.—Two opera queens representing the New York rival opera houses are now here, Mlle. Cavalieri of the Metropolitan, and Mary Garden of the Manhattan. Mlle. Cavalieri is at Villa Victoria, and Mary Garden, after a few days at Hotel Splendid, removed to a little hotel on the summit of Mount Réval. It is a far cry from New York and the crowded, brilliantly lit opera house to the quaint summit of Mount Réval, where one lives, in truth, the simple life, rises and retires early, and is lulled to sleep at night and awakened in the morn by the tinkling of cowbells on the herds of cattle. One drinks milk as the chief beverage, walks miles each day in bracing, winter-like air, and sleeps the long sleep of the child. Miss Garden says that she never before knew what real rest was.

Mlle. Cavalieri is resting too, but in a more noisy town. Neither Miss Garden nor she has been at all in evidence at the casinos. Mlle. Cavalieri practices several hours daily, having as accompanist Romaine Simmons, who was many years with Mme. Nordica.

Jean du Chastain, a young pianist who has studied the art of conducting for the past year under Arthur Nikisch in Leipzig, has been engaged as conductor for the Cologne Opera.

Emil Sauer's American Tour

Emil Sauer, whom the London *Pall Mall Gazette* recently called "the most melodramatic player in the world," will be one of the commanding figures of the coming musical season. Sauer made a sensationally successful tour of America nine years ago. He will be remembered as a pianist of extraordinary personal magnetism who delights to play upon the human nerves. Sauer's tour will be under the management of Bernhard Ulrich.

Rossini was perhaps the laziest of all musicians whose names are famous. He would rarely rise until midday, and often when he woke and the weather was dull, or the muse did not inspire him to write, he would turn over again, and, after directions to his servant to be called the following day, would sleep blissfully for another twenty-four hours.

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Lilla Ormond a Fine Example of the American Artist—Her Success in Music

Boston, Aug. 17.—It would be difficult to find a fairer, better example of the product of American art in music than Lilla Ormond, contralto of this city, whose American birth and exclusive American education makes her in every sense an American artist. She has a winning personality, personal appearance far more than ordinarily attractive, and a contralto voice of true mezzo quality, which naturally and thorough training, is undoubtedly destined to make its owner one of the best known vocalists in the country.

Miss Ormond sings naturally, easily and gracefully. There are no distracting grimaces; there is never exaggeration. Unfailing true intonation and clearness of diction, whether in English or the languages, are features of her art.

She has come under the management for the coming season of H. Godfrey Turner, of New York, and plans are well under way for an extended tour in concert and recital. Miss Ormond has been soloist twice with the Boston Symphony Orchestra, has appeared as soloist with the Hoffman Quartet and Longy Club of this city, sang last Winter at the White House, in Washington, before President Roosevelt and some specially invited guests, and appeared last season with marked success at a concert by the Orpheus Club, Philadelphia, Horatio Parker, conductor.

Other engagements last season included the festivals at Manchester and Nashua, N. H., a recital at Drake University in Des Moines, Iowa, where she was immediately re-engaged for an appearance this season. She appeared in recital with Miss

Foot, daughter of Arthur Foot, the distinguished Boston composer, in Chickering Hall early last season, and was heard many times in private and semi-private recitals at The Fenway and at Boston and New York residences during the season.

Among Miss Ormond's recent engagements may be mentioned her appearance at a concert by Edith Thompson, the pianist, at Mrs. Amory Eliot's Summer home, Manchester-by-the-Sea, and in recital at the homes of Mrs. J. Arthur Beebe at Falmouth, Cecelia Beaux, Gloucester, at the Corinthian Club, Hull, and at Newport.

Miss Ormond sang at the second of the series of afternoon musicales given by Mrs. Hall McAllister on August 14 at the home of Mrs. Walter J. Mitchell, Manchester-by-the-Sea. She also sang at the Casino at Rye Beach, N. H., August 10, and will appear with Mr. and Mrs. Gaines at Mrs. Field's concert at Hull August 21. After that engagement she will take a few weeks' rest in the White Mountains.

Miss Ormond is a pupil of Charles A. White, of Boston, who is at the head of the vocal department of the New England Conservatory of Music. D. L. L.

Anton Kaspar, violinist, Ernest Lent, cellist, and Mrs. Ernest Lent, pianist, recently delighted a large audience in concert at Terra Alta, W. Va. Mrs. Lent gave a brilliant rendition of Liszt's Thirteenth Rhapsody, Raff's "Rustic Dance" and a Chopin Nocturne. Mr. Kaspar's numbers included "Spanish Dance" and "Zigeunerweisen" by Sarasate and "Zephyr" by Hubay; while Mr. Lent was heard in "La Cygne" by Saint-Saëns, a Chopin Nocturne, and "Tarantelle" and "Gavotte" by

Popper. While these numbers brought out the individuality of each artist, the triumph of the evening was the B Flat Major Trio by Rubinstein.

NEW HALL FOR BALTIMORE

Lyric Offered City for Site of New Polytechnic Institute

BALTIMORE, Aug. 17.—Frederick H. Gottlieb, representing the owners of the Lyric, has offered to sell the building to the city for a polytechnic institute. The city has been looking for a site for the institute for some time. The price was fixed at \$175,000. In the event of the city purchasing the Lyric, Mr. Gottlieb states he believed the owners would use the money in building a new Lyric which would be more up-to-date for public use, and that the present offer was only to the city, and intimated that the building was not on the general realty market. The Lyric, which was formerly known as the Music Hall, was purchased at auction by Mr. Gottlieb's company.

It has been used regularly by the Metropolitan Opera Company, Boston Symphony Orchestra and the Philadelphia Orchestra. The distinguished musicians of the world have appeared there, and Baltimore's prominent musical societies have used it regularly. The hall has a seating capacity of 2,250. W. J. R.

Anna Seebe, daughter of Mr. and Mrs. Rudolf Seebe, of San Antonio, Tex., has given several private violoncello recitals recently, and has won high praise from competent critics, who predict a noteworthy musical career for her. She is devoted to her instrument, and possesses much temperament as well as beautiful presence.

ZIMBALIST'S RANK AS AN ENSEMBLE PLAYER

London Paper Suggests Him as a Successor to Joachim—Is Now Touring Europe

Deploping the decline of the string quartet as a vehicle for musical expression, the London *Musical News* says:

"When Joachim died there was virtually an end to the String Quartet, confessedly the highest form of abstract music. There is little hope that artists of supreme distinction, such as Kreisler, Kubelik and Elman, will devote themselves to the study of the String Quartet. One artist of the younger school, however, strikes us as pre-eminently fitted for quartet leading by virtue of the refinement of his style and perfect taste in phrasing, and that is Zimbalist, who is at present giving a good deal of attention to the study of string quartet. All power to his elbow, and let us add (in the interest of the violin) to his wrist."

Zimbalist, who will tour America this season, is booked for an extensive tour throughout August and is giving from five to six concerts a week at the best-known seaside places; after this he will take a short and well-earned rest at his home in Russia. He has signed a contract to give from eight to twelve concerts in some Russian towns prior to his departure for America.

Marcella Sembrich declared a few years ago that costume was more important in New York than anywhere else. Yet, observes the New York *Sun*, it was powerless to save Aino Ackté or Lola Beeth. There never were better dressed prima donnas than those two rejected ones.

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STRONG FACULTY IN CINCINNATI SCHOOL

College of Music Announces Its
Teachers for the Forth-
coming Season

CINCINNATI, O., Aug. 17.—The College of Music of Cincinnati is now laying plans for what promises to be its most notable season. At the college once it was announced to-day that the faculty next year will be as follows:

Piano department: Albino Gorno, principal; Louis Victor Saar, Romeo Gorno, Frederick J. Hoffmann, Ernest W. Hale, Ottilie Dickerscheid, Mary Venable and Adele Westfield. Louise Church and Gertrude Beryl Dalton will be known as colony teachers.

Voice department: Lino Mattioli, Mme. Louise Dotti, Douglas Powell, Willibald Lehman and Harry Rupert Carr.

Organ department: Mrs. Lillian Arkell Rixford and Adolph H. Stadermann.

Violin department: Henri Ern and Mrs. Gisela L. Weber.

Cello department: Emil Knoepke. Harmony: Louis Victor Saar, A. J. Gantvoort, Ottilie Dickerscheid, Mary Venable and Adele Westfield.

Instruction in the orchestral instruments will be in charge of R. Menge, double bass; William Ross, oboe; Theodore Hahn, flute; William Kopp, cornet; F. Schrickel, trombone, and Carl Schuett, clarinet.

There will be also ensemble classes, and departments of sight singing, modern languages, history of music, elocution and acting, English, German, French and Italian diction and stage department, and a school of opera.

This progressive institution was established in 1878, and has risen steadily in its standard of achievement until it to-day ranks with the best American schools of music. A. J. Gantvoort, the manager, is a man of broad literary attainments and an unusual acquaintance with the principles which underlie correct teaching, and is a thorough musician and a skillful teacher.

Among some of the prominent graduates who have won distinction in the world of music may be mentioned Kenneth Bradley, director of the Bush Temple Conservatory, Chicago; Henry Lerch, director of Clifton School of Music, Cincinnati; Herman Hans Wetzler, conductor of the Royal Opera House, St. Petersburg, Russia; Edwin Glover, the choral director of Cincinnati; Mrs. Mary Hissem de Moss, the distinguished concert singer; Helen von Doenhoff, the New York teacher of singing; and Marcus Kellerman, who will sing in opera abroad next season.

BOSTON TEACHERS GUESTS OF MISS BURNHAM



On the Left, Prof. G. Lo. G. Fabri; in the Center, Mme. Emma Howe-Fabri, and on the Right, Dorothy Burnham

BOSTON, Aug. 11.—Prof. G. Lo. G. Fabri and Mme. Emma Howe-Fabri, the well-known opera teachers of this city, were recently the guests of their pupil, Dorothy Burnham, at her home in Gloucester, Mass. The picture used with this article shows them on one of the fishing trips they took during the visit. Prof. Fabri is seen on the left, Mme. Fabri in the center and Miss Burnham on the right. Miss Burnham is one of the advanced pupils at the Howe-Fabri studios, where she has studied exclusively. She has just finished the study of Verdi's "La Forza del Destino." She has a dramatic soprano voice of excellent

quality. Both Prof. and Mme. Fabri have given their attention for years to the teaching of opera, both the voice and dramatic action, and this Fall they will inaugurate a new department in their school, that of opera chorus training. The class in this department will begin October 5, and from the number already registered it is apparent that they will have a large chorus. It is their plan to train the chorus in the operas usually given in this country, and in others which will eventually be of public interest. The plan will be to turn out pupils proficient not only for chorus work, but also for second parts in the operas.

D. L. L.

Jack London as a Musician

Jack London, the author, was introduced one day to a musician.

"I, too, am a musician in a small way," London said. "My musical talent was once the means of saving my life."

"How was that?" the musician asked. "There was a great flood in our town in my boyhood," replied London. "When the water struck our house my father got on a bed and floated with the stream until he was rescued."

"And you?" said the musician. "Well," said London, "I accompanied him on the piano."

The first performance of Gustav Mahler's Seventh Symphony will take place early in September in Prague under the direction of the composer. The members of the orchestra are now studying the score.

First Judgments of Paderewski

When Paderewski first came to London he brought me a letter from a friend. To meet him I invited an eclectic few whom I knew were capable of appreciating and judging him. Needless to say, their admiration and enthusiasm were unbounded. A few days later he gave his first concert in St. James's Hall. The place was only half full, and behind me were two musical critics taking notes for their various papers. "There's not much in this fellow," said one. "He would be all right," said the other, "if he would leave Chopin alone, whose music he plays against all tradition."—Lady Churchill in the Century.

Georg Schumann's new oratorio "Ruth" will have its first performance at the Hamburg Singakademie under Prof. Barth next season.

HADLEY SAILS FOR MORE WORK ABROAD

Young American Composer Will
Conduct His Tone-Poem
at La Scala

Henry Hadley, who is generally recognized as one of America's most promising composers of really serious work, sailed from New York Saturday on the *Finland*, after a stay of six weeks in this country. He is now on his way to Mayence, where he is conductor of the local opera house.

Mr. Hadley's activities in Europe have not been so marked because of any lack of recognition he has received in this country, for his bigger works have been played by the Boston, Thomas, Philharmonic of New York, Pittsburgh and other leading orchestras of the United States.

"While I appreciate the circumstances that make it difficult for an American composer to receive a hearing in his own country, personally, I feel that my own work has had most favorable opportunities for presentation here," he said to a MUSICAL AMERICA representative, shortly before he sailed. "My idea in working abroad as much as I do is to seek an international, rather than national field of endeavor, and the results so far have been more than gratifying."

"I am returning to Mayence to complete the last year of my contract as conductor there. In the Spring I shall be free for other work. My plan is to begin rehearsals then on an opera now in preparation, which will be brought out at the Mayence Opera. Then I go to Milan to conduct my tone-poem, "Salomé," at a concert in La Scala. This work will be given also in Buenos Ayres."

Mr. Hadley was born in Summerville, Mass., in 1874, and began his musical studies under George W. Chadwick, of the New England Conservatory. In 1894 he went to Vienna, where he studied counterpoint and composition under Mandyszewski, afterwards returning to this country to teach music at St. Paul's School in Garden City. Three years ago he returned to Europe to conduct his works in the principal music centers of France and Germany, and at the end of one year he accepted a position as conductor in the Mayence Stadttheater.

He has composed more than 150 songs, seventy-five of which have been published; three symphonies, sixty-two opus numbers, a grand opera in preparation and a concert piece for cello. Dr. Ludwig Wüllner, the eminent German baritone who will tour America next season, has arranged to sing some of Mr. Hadley's songs in this country.

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New York, Saturday, August 22, 1908

"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

IS MORE OPERA NEEDED?

The directors of the Metropolitan Opera House, from their retreat in Carlsbad, have announced an ambitious and, in many respects, praiseworthy project to popularize grand opera by the formation of a league of clubs. Details of the plan were printed in MUSICAL AMERICA last week.

It is gratifying to note that the promise made last Spring, when it was announced that the famous opera house would in the future have in view artistic rather than monetary gains, is likely to be fulfilled.

Before determining whether or not this plan to bring grand opera to the inhabitants of American cities everywhere will have an uplifting effect, it will be well to answer at least two questions: Does the average American citizen, be he in Lemars, Iowa, or in New York City, need more grand opera? Will the better acquaintance with grand opera make him more musical?

It is safe to say that the road to musical culture does not begin in the realm of opera. It runs through it sooner or later, but there are many preparatory fields to cross first.

In his present state of musical advancement the average American citizen would do well to become acquainted first with the standard orchestral, instrumental and vocal literature. Instead of joining a local movement to promote the appreciation of grand opera in his town he would do better to spend his time, energy and money in supporting a plan to make possible the visits of a symphony orchestra or to make possible the formation of a local symphony orchestra whose programs may be so arranged as to educate the hearers in consistent steps toward a knowledge of the purest form of musical presentation.

With this groundwork once established he will be in a position to take up the study of grand opera. The work of his local club, which may be identified with the league proposed by the Metropolitan directors, will then mean something to him. He will not be expected to find beauty or strong musical expression in Richard Strauss's "Salomé" without having first

considered the merits of "Tod und Verklärung."

Despite the abundance of detail which has already been given out regarding this Metropolitan plan, it has not yet been made clear how the allegiance of local choral clubs to the main company in New York will affect their internal life. Will it mean that the study and presentation of standard choral works which cannot be classed as either oratorio or opera, will be sacrificed to the new interest which will necessarily be aroused by the operatic invasion? If so, the effect will not be beneficial.

It would seem that, on the whole, the scheme to popularize grand opera in America is rather premature. America needs more music but not just yet the operatic form.

REVIVAL OF CHAMBER MUSIC

Two years ago it looked as if the demand for string quartet music in America were almost exhausted. At that time, it will be recalled, the Boston Symphony Quartet announced its intention of disbanding and indications pointed to a sudden termination of the famous Kneisel organization.

Fortunately a liberal New Yorker came to the rescue of the Kneisels, and despite Alwin Schroeder's departure for Europe and Franz Kneisel's increased activities as an instructor, his quartet was preserved.

The return of Willy Hess, after a year's absence simultaneously with that of Mr. Schroeder, now gives us the Hess-Schroeder Quartet, which, partly because of the position held by its leading figure, may be accepted as a revival of the old Boston Symphony Quartet.

That the field of chamber music will be well taken care of next season, is assured also by the announcement of other organizations. Maud Powell will head a quartet of her own; the famous Flonzaleys, who were formerly maintained by E. J. Cope—a millionaire whose pet hobby assumed the rather unusual form of having a string quartet of his own; the Olive Mead Quartet, the Schubert Quartet, of Boston, the Hugo Herrmann Quartet, of Chicago, and any number of good trios devoted to the performance of chamber music will be active factors in reviving interest in this form of music.

In this respect England is less fortunate than America. An editorial in *The Violin and String World*, of London, calls attention to the increasing neglect there of the chamber music forms:

"The fading away of the cult of the intimate forms of music, and particularly of chamber music, is an unhealthy sign of the times. The music-lover is being taught with every season to rely less and less on his own efforts for his acquaintance with music, and more on public performances, not to speak of the various mechanical contrivances to which the specialized gramophone is the latest addition." The writer then recommends the formation of amateur string quartets as a means of reviving public interest in the great field of literature obtainable for this combination of instruments.

BOON TO RESIDENT MUSICIANS

Of the innovations announced for the forthcoming New York concert season, none will be watched with more interest than Hermann Klein's series of Sunday "pops" at the New German Theater. Those who have followed Mr. Klein's movements abroad express surprise over the manner in which he is adding constantly to the list of artists who will be presented in this series, and it is generally admitted that the plan will not fall through for lack of attractive features. The cream of America's distinguished artist-visitors has been secured, and congratulations are due Mr. Klein for his patriotism and foresight in including a formidable array of American musicians in his list.

Resident artists have long felt the want

of enjoying just such a privilege of addressing their talents to a New York audience. Hitherto the rather precarious undertaking of engaging Mendelssohn Hall for a recital or concert has been practically the only means of gaining a public appearance in the metropolis. Most of these ventures have resulted in financial losses, small audiences and so great a drain on the nervous energy of the performer and his or her friends in arousing interest in the occasion, that repetitions are seldom undertaken.

If the public supports Mr. Klein as it should, the resident New York concert artist will have found a new and adequate means of winning recognition, and the patrons will be rewarded by having frequent opportunities to consider gems of orchestral, instrumental, vocal and chamber music which cannot be heard ordinarily.

The clause in the contracts signed with Metropolitan Opera House stars this season, forbidding them to sing for phonograph companies during the time of their engagement, will result in an early arrival of those opera folk who make a good part of their big incomes in this way. To the general public this reform is not of especial interest, except as an indication that under the new Gatti-Casazza-Dippel régime the song birds at the Thirty-eighth street temple will have their wings trimmed and the vagaries of the artistic temperament will be checked to a minimum.

A new publication, *Der Barde*, has made its appearance in New York. It is described as an American magazine (monthly), printed in German, and is devoted to Art, Music, Literature and the interests of German-American citizens. It is the official organ of the Twenty-second National Sängerfest, which convenes in New York City from June 19 to 24, 1909; the North-eastern Sängerbund and the United Singers of New York, and the appearance of the first number gives indication that the new magazine will meet with favor.

In Favor of Opera Extension

[From the New York Times]

With the formation of a National League of Metropolitan Opera Clubs a musical propaganda will begin. * * * The plan should be welcomed with acclaim. In the United States the dullness of a puritanical régime is relieved only by hysterical gusts of popular passion, religious excitements, and unnatural crimes and vices. The workingman has won a leisure which he will spend, if not in pure and liberal enjoyments, in the indulgence of mischievous propensities. In the atmosphere of opera his savageries would be charmed and soothed away. His daughters would recruit the amateur choruses; they might become accomplished artists. His sons would compose music, write librettos, and compete with geniuses sprung from the European peasantry.

This nation has given to the operatic world a few artists of the first quality. When opportunity offered it has listened appreciatively to an opera almost wholly exotic in substance and performance. An American opera for American cities, cherished and created by American lovers of music, is what the country needs.

Approves Mr. Watt's Itinerary

To the Editor of MUSICAL AMERICA:

I have read Charles E. Watt's "Another Way to See New York."

It is a profitable and companionable comparison, which cannot in the slightest meet the proverbial "odious."

We of the music profession should, must, change our maxim, for comparisons should strengthen the force of fraternity.

I shall modulate into Mr. Watt's theme in extended visits to our incomparable American metropolis. I must add my sincere gratitude and appreciation of your generous publication of "Seeing Boston, Too."

How much we are indebted to MUSICAL AMERICA for its terse broadness we must endeavor to show in our following and loyalty to its honest and big-minded chief-tain.

Yours fraternally,

ALLEN DAVENPORT.

Boston, Mass.

Luisa Tetrazzini, though her phenomenal success is a matter of two short years, has been before the public over fifteen years.

PERSONALITIES



ANDRÉ TRIDON

The New York Symphony Orchestra's new manager, André Tridon, is, as his name suggests, French by birth. He is a naturalized American and is well known in literary circles as a contributor to leading French and American magazines, a lecturer on dramatic and musical subjects and a staff lecturer for the New York Board of Education. Mr. Tridon formerly managed the Volpe Symphony Orchestra.

Hinton—Katherine Goodson, the English pianist, who has gone to Australia for an extended concert tour, is accompanied by her husband, Arthur Hinton, the composer, who will assist in the examination of the Associated Boards of the Royal Academy of Music and the Royal College of Music.

Marchesi—Blanche Marchesi, the concert soprano, is the only surviving child of ten born to Mathilde Marchesi, the well-known Paris teacher of singing.

Melba—Nellie Melba gave her first performance in public in Melbourne in May, 1884. She was expected to become a pianist rather than a singer. Her piano teacher was Mme. Charbonnet Kellermann, the mother of Annette Kellermann, the now celebrated Australian swimmer.

Elman—Mischa Elman, the young Russian violinist, who makes his first American tour next season, singles out one of the movements in the Brahms violin sonata as his favorite composition.

Miller—Edith Miller, the Canadian contralto, who has made her home in England during the last three years, is regarded as one of the prettiest women on the London concert stage. She has found special favor in aristocratic circles. Her picture was published a short time ago in the *Tatler*.

De Camondo—Count Isaac de Camondo, composer of "Le Clown," in which Geraldine Farrar created the principal female rôle at Monte Carlo two years ago last spring, and again appeared last May at the Opéra Comique in the first Paris production of the work, is a wealthy amateur, who possesses pronounced creative endowments and spares no expense to have his music heard under favorable auspices. He meets all the expenses of producing his operas, even to guaranteeing the singers' salaries.

Dalmorès—Charles Dalmorès, the French tenor of the Manhattan, who is singing *Lohengrin* at Bayreuth this Summer, will fill a month's engagement as "guest" at the Vienna Court Opera in the Fall before returning for the New York season. He will sing both French and German rôles in Vienna.

Hambourg—Asked for his opinion as to how to spend an ideal Summer vacation, Mark Hambourg, the pianist, has replied: "I do not think that I have ever seen a more lovely place for a Summer holiday than Madeira, where I spent a short time with my wife last year. The scenery is exquisitely beautiful and the climate perfect. In fact it is quite an Eden of a place, where even the most melancholy person could not help being happy."

Tetrazzini—The operas in which Luisa Tetrazzini will appear at the Manhattan and Philadelphia Opera Houses next season in which she has not yet been heard in New York, are Meyerbeer's "Star of the North," Donizetti's "Daughter of the Regiment" and "Linda di Chamounix," Bizet's "The Pearl Fishers" and Bellini's "La Sonnambula." She will also be heard again in "Lucia," "La Traviata," "Rigoletto" and "Crispino e la Comare."

ECHOES OF MUSIC ABROAD

FROM Japan comes the astonishing information that the Minister of Public Instruction has placed a ban on the performances of Gluck's "Orpheus" at the Tokio Academy of Music. The work will not be permitted to be given until certain places in the score are cut out, notably in what this guardian of the public welfare calls "the kissing scene," which, he maintains, is fraught with danger to the spectators' morals.

If "Orpheus," of all operas, has to be expurgated for the super-impressionable Japanese, what will they say to "Salomé" when the Wilde-Strauss music drama finds its way to the land of the cherry-blossom and chrysanthemum?

NO fewer than six French novelties are slated for production at the Paris Opéra next season, besides the elaborate representation promised that will introduce "Die Götterdämmerung" to the gay capital.

Following the last "Ring" music drama, which will be the first imposing feature of the season, will come the Maeterlinck-Février "Monna Vanna," with "Rhamsès," by Conductor Paul Vidal and Camille de Sainte-Croix, "La Forêt," by Tailhade and Savart, "Le Miracle," by Georges Hue and Gheusi, and "Pénélope," by Gabriel Fauré, filling up the Winter until the April date for "Bacchus" (a sequel to "Ariane"), by Catulle Mendès and Massenet, comes around. For full measure two new ballads also will be put on, one by Catulle Mendès and Reynaldo Hahn, the other by Aderer and Salvayre.

Lucienne Bréval will create the name parts in both "Monna Vanna" and "Pénélope," which latter was undertaken by Fauré as his first long opera out of compliment to her. According to French reports, Oscar Hammerstein holds an option on "Monna Vanna," so that if it "makes good" in Paris New Yorkers will doubtless hear it either later in the Winter or next season. Will it be a Mary Garden rôle?

And, speaking of the Paris Opéra, it occasions some surprise to read the glowing tributes paid to Ivan Alchevsky's singing there. Alchevsky is the Russian tenor who came over for the Manhattan's first season and was assigned to the Sunday Concert Reserves, with an occasional trip out of town with Melba when she wanted a supporting concert company. As a result of his work in the production of "Boris Godounoff" in the Spring he was promoted to the rôles of *Roméo* (with Miss Garden as *Juliet*) and *Raoul* in "Les Huguenots," making an especially good impression in the latter case, one reviewer going so far as to suggest that he would be an excellent *Siegfried*. Of course, it is an unwritten law with French music papers to adhere closely to the principle expressed in the well-known German maxim, "Lieber todt als unhöflich," but even allowing for an excess of courtesy, it is evident that the young Russian has been growing considerably since his season in America.

THOUGH they have severely criticised the composer for entering into a bargain with the Metropolitan directors for an American *première* in English of his forthcoming opera before even his own people shall have an opportunity to pass judgment on its merit, the Germans are none the less deeply interested in Engelbert Humperdinck's "Die Königskinder," now rapidly nearing completion at a secluded country home on the Rhine. In making a lyric work of large dimensions out of Ernst Rosmer's plot Humperdinck is utilizing some of the incidental music he wrote for the same play a few years ago.

"The Children of the King" will be the second large work this composer has undertaken since "Hänsel und Gretel," though the last, "Heirat wider Willen," had only a moderate success, limited to Berlin and one or two other German cities.

Humperdinck is especially fond of supplying dramatic productions with incidental music. Lately he has applied himself industriously to Shakespeare's plays, and to his musical additions to "The Tempest," "A Winter's Tale" and "The Merchant of Venice." He has added this year a suite of twelve numbers to heighten the effect of "Twelfth Night."

FRANKFORT-ON-MAIN is dissatisfied with the arrangement made for a continuation next season of the "guest-conductor" system. The concerts of the Museum Society again will be under the bâton of Wilhelm Mengelberg, who makes the trip from Amsterdam for each date, while

phony in E, as introduced by Dr. Karl Muck, the novelty gained more lasting favor in Europe, where, since being launched at the General German Music Association Festival in Dresden, it has been performed in Vienna under Richard Strauss's direction, and in Berlin under Arthur Nikisch. Strauss, indeed, seems strongly drawn to the work. He will give it in Hamburg during the coming Winter. Many other German cities will hear it also, as Max Schillings will introduce it in Stuttgart, Wilhelm Mengelberg, in both Amsterdam and Frankfurt-on-Main, while Lübeck, Chemnitz, Dortmund and Duisberg likewise are promised performances.

THERE is one pianist-composer, at least, who is doing his utmost to atone for the dearth of new available piano concertos. This is Xaver Scharwenka, well known for many years on both sides of the water. He has just completed his fourth composition in this form, and dedicated it to the music-loving Queen of Roumania, who is bravely living down the reputation she acquired in her earlier years for writing "pot-boilers" under the name of Carmen Sylva. No other ruler takes a more

the one language, no matter in what part of the world they might have to appear. "The Witch" is to have trial performances at several of the German and Austrian Summer resorts, beginning at Carlsbad.

THE Anglo-German pianist Wilhelm Backhaus, now has all his colleagues outdistanced in the matter of playing under unique conditions. In the German mining town of Sondershausen, where he has been conducting a special Summer class, a concert was given the other day with him as the principal soloist, at a depth of 700 metres below the earth in the mine "Glück-auf."

Down in this mine is a room with remarkable acoustics, according to the report made by Court Conductor Traugott Ochs. Cupular in shape, with the stone walls veined by Nature in an effective scheme of decoration, this grotto is capable of seating 200 people. At one end a niche to accommodate an orchestra of thirty musicians has been hewn out of the rock. The entire audience, with the performers, was lowered into this subterranean concert hall within three minutes.

ENGLAND is coming along as regards orchestra conductors. Landon Ronald, who is known to the American public only as the composer of songs of a light and pleasing nature, was so favorably criticised in Berlin last Winter when he invaded the camp of the Philistines to conduct two concerts with the Berlin Philharmonic Orchestra, that a manager has made arrangements with him for a "prima donna conductor" tour of the principal music centers of Belgium, France and Germany next February and March. J. L. H.

A C Song

Inscribed to Signor Tamberlik, after a hearing of his famous "ut de poltrine."

The C! the C! the open C!
That cometh from the chest so free;
'Tis cheering to hear that high clear sound;
How it filleth the house, above, around.
It rings through the stalls, to the pit it flies,
And e'en to the back of the gallery hies.
I love the C, the high-chest C,
'Tis a tone above Sims Reeves his B;
It would puzzle Giuglini so high to go,
And it taketh the shine out of Marlo.
Though a storm in the chorus and band
there be,
What matter their clatter? they ne'er can
drown the C!

I love, O how I love to dwell
In thought on the glories of William Tell:
Where the shining lake and the silver moon
Seem to harmonize well with each soft,
sweet tone;
When Tell's voice is heard in that grand
tri-o,
And the chorus come trooping from high and
low.
I'm fond of Herr Formes' deep bass roar,
But I love the high C more, far more,
As upward it soareth as clear from the chest
As the nightingale's singing to cheer its nest.
And a wonder it always hath been to me
How a tenor can touch that high-chest C.

The vibrato style I hear with scorn;
In nervousness or weak lungs 't was born.
And I hate the falsetto, although I'm told
That by it Rubini made pecks of gold.
Mere quivers and quavers to me sound mild,
But the high-chest C just suits this child;
It stirreth the soul, and it quickens to life
All the pulses that vibrate to love or strife.
I have wealth to spend, I have power to
range,
But from Tell at the Garden I wish no
change;
And if Arnold ever should call on me,
I'll get him to sing me his high-chest C!
—Punch.

It has been suggested that when Caruso sings the *Lohengrins* and *Siegfrieds* and Tetrassini warbles the *Walküren*, great and small, then, perhaps, New York will hear German opera.



M. Vernon Stiles, M. Emmerich and Francis MacLennan, Reading from Left to Right, Are Seen in This Group. Mr. Stiles, the American Tenor, Has Been Engaged by the Vienna Court Opera and Mr. MacLennan, Another American Singer, Is Also Appearing in Opera Abroad

the director of the Rühl Verein will be Schwieckerath, of Aachen. It is announced that the committees in charge have been unable to secure permanent conductors who could be expected to identify themselves with the music life of the city.

The public is of the opinion that for the sum paid Mengelberg, amounting to \$6,000 for his complete series of visits, a stationary conductor of repute could be secured and better results obtained. But Frankfurt seems unable to retain a hold on musicians to whom a large horizon is necessary. Not only Alwin Schroeder, the cellist, now in America again, and Siegmund Hausegger, the composer and conductor, but others also of the foremost figures in the city's music world have taken their flight, unable to tolerate local conditions. The *Allgemeine Musik-Zeitung* points out that Frankfurt is meeting with a fate similar to that of Düsseldorf: both of these cities think money alone is powerful to hold conductors of high artistic ideals, ignoring the fact that the true artist must be given a more or less free hand in working out his art principles.

UNJUSTIFIABLY long-drawn-out as last Winter's Boston and New York audiences found Hermann Bischoff's Sym-

active interest in art and artists than does this snowy-haired but still beautiful queen, who once expressed her sentiments on old age in a little poem written in German, "Wie schön ist's, alt zu werden."

In October Scharwenka will go to Bucharest and give the first public performance of his new work in the presence of his patroness. If the novelty proves to be as full of merit as its predecessors in B flat minor and C sharp minor, it will be a welcome extension of the all too limited repertoire of concerted works for pianists.

ESPERANTO is to be tried next on the lyric stage. A composer named Felix Stoeller has conceived the happy thought—from the point of view of publicity—of writing an opera, using the new universal language for the text. Whatever the name may be in Esperanto, the title of the work in plain English is "The Witch."

It is claimed that the new tongue is peculiarly adapted for singing and should produce good results as applied to an opera libretto. Perhaps it may be the stage language of the future. Who knows? That would make life easier for the opera singers, at any rate, as it would then be necessary for them to learn their rôles in only

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WHEN THE NATIVES SING THEIR HAWAIIAN SONGS

An Excellent Description of the Music of the Islands Where "Everyone Is a Natural Musician"

In MUSICAL AMERICA recently was a story of a string quartet in Hilo, Hawaii, and the statement was reiterated that the Hawaiians are a particularly music-loving people. The article is supplemented by part of a letter to the *New York Sun* from its correspondent, who is with the United States fleet, now in New Zealand and for a time in Hawaii. The correspondent speaks particularly of the district about Lahaina. He says:

"Every one can sing in Hawaii. They dance to song. The natives bring their own instruments and reinforce them with guitars, mandolins and violins—all of which they play by ear, for few Hawaiians can read modern music—and they strum off a few bars and then break into song. While the song lasts you dance, and when it stops and the instruments keep on you rest. Then comes the vocal seduction again and off you go with flying feet.

The Hawaiian songs run to harmony rather than mere melody and there is no well-sustained theme in them. The singers glide from one harmony—delicious chords they are—into another. The timbre of the voices can be heard only in the Pacific islands. And when the natives pour out these voices there comes a blend of notes such as no chorus of Anglo-Saxons could make. The voices are light—they run to tenors a great deal—but there is such superb balancing of tone in chorus music as to resemble a church organ under a master's hand more than anything else. But there is more than that in them. The music has a living soul. When a sad piece is sung the sadness enters into the singers' hearts. They close their eyes. A sigh comes from their lips with the harmony. When they open their eyes there is a mist in them. When they sing rollicking music their eyes dance with their stamping feet. Their music is heartladen."

The writer, speaking of the Hawaiian "Good Night Song," says: "The evening draws to a close and then the natives stand and sing their most fetching song of all, 'Aloha oe' (Good-night, sweet dreams, everything kind be yours). The former

Queen, Liliuokalani, who is expert in the music of her former kingdom, composed it. We have cumbersome good-night songs, most of them laden with the spirit of college jollity, but neither we nor any other nation has a good-night, good-by song like 'Aloha oe.' The natives dislike to sing it as a mere song. You can hardly persuade them to give it until they mean good-night—a real one. They put their hearts so into it that they are unwilling to say good-night in song until it is good-night. And as the last stanza comes to your ears, 'Aloha oe, until we meet again,' it stays with you until it soothes you to slumber with your last waking remembrance. As you drop off you seem to be floating in music's most delightful harmony."

Rice Bond's Success in Italy

MILAN, ITALY, Aug. 1.—Rice Bond, the American basso, has just won another success in "La Sonnambula," singing the part of the count at the Sociale Theater.

Raphael Kellert, the Russian violinist who was in America two seasons ago, has formed a trio with his brothers, Michael, pianist, and Charles, cellist. Their headquarters are in Paris.

MILWAUKEE CHORUS PLANS

Musikverein Will Have Mme. Mulford and Frank Ormsby as Soloists

MILWAUKEE, Wis., Aug. 17.—Arrangements have been completed by the Musikverein, one of the oldest and best-known musical societies of Milwaukee, for the fifty-ninth season of the society.

The first concert, on November 23, will be a presentation of "Samson and Delila" by Saint-Saëns. Frank Ormsby, of New York, will take the part of Samson, and Mme. Florence Mulford, of New York, will appear as Delila. The second concert, January 19, 1909, will be in the nature of a celebration of the one hundredth anniversary of the birth of Felix Mendelssohn-Bartholdi. The third program, on March 2, 1909, will be a grand concert by the Thomas Orchestra, of Chicago, and the fourth event, on April 25, 1909, will be a symphony concert in commemoration of the one hundredth anniversary of the death of Joseph Haydn. M. N. S.

The Berlin Royal Opera will produce next season Laparra's "La Habanera," one of the Metropolitan's novelties.

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LEADER OF BOSTONIA SEXTETTE CLUB LANDS A 12-POUND SALMON



C. L. STAATS

BOSTON, Aug. 11.—The accompanying illustration shows Director C. L. Staats of the Bostonia Sextette Club and a twelve-pound salmon which was one of his catches on his recent trip to Nova Scotia. Mr. Staats is one of the most enthusiastic disciples of the renowned Isaac Walton. He has been taking annual trips to Nova Scotia for many years and has discovered some fine fishing grounds. This year Mr. Staats spent July along the southern shore of the island and up the St. Mary's River.

The Bostonia Sextette Club has already been booked for a number of important engagements for next season, and Mr. Staats says he expects to tour extensively. As usual, the Sextette will be assisted by a soprano soloist.

D. L. L.

CHICAGO IRISH CHORUS TO TAKE TRIP ABROAD

First Step Toward Developing Society
Into an International Organization
Now Being Planned

CHICAGO, Aug. 17.—The Irish Choral Society of Chicago is planning to develop into an international organization—a move recently announced by Thomas Taylor Drill, the director of the organization. The first step will be taken next Spring, when thirty members of the local organization will make a tour of Ireland. President R. W. Walfe, of the society, is now abroad for the purpose of interesting lovers of Irish music in a scheme for this international organization, that will be calculated to dignify the music of the Emerald Isle. The local organization, which was accomplished in 1902, was the first society of its kind ever formed, and for the past three years its programs have been an artistic and popular feature of Orchestra Hall.

Mr. Drill remarked: "In Ireland our itinerary will include every county, and during the tour there will be a ten or fifteen minute lecture urging the formation of Irish choral societies; and in 1910 we plan to hold an international convention in this city, with a chorus of 3,000 voices and an orchestra of 300 pieces."

C. E. N.

MUSIC IN ST. LOUIS

Virginia Rankin Scores at Forest Park
Highlands Concerts

ST. LOUIS, Mo., Aug. 16.—An exceptionally fine singer is to be found at Forest Park Highlands this week in Virginia Rankin, who is filling an engagement with Cavallo's Band. She is another of those lucky "finds" that are discovered often in these Summer places. They really belong in grand opera, either English or Italian, but remain in less exalted positions, because there is more money in it for them, even if the glory is far less. Miss Rankin is a handsome young woman; she sings the light ballad music wisely chosen for her Summer garden audiences delightfully and with a dignified style and countenance.

The weather has laid low all plans as to future concerts. Dorothy Morton is coming back for another week at the Highlands on August 23, and Helen Bertram is opening the American Theater's vaudeville season.

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A POSTAL FROM WELL-KNOWN CONCERT ARTISTS



The picture postal reproduced herewith was received by MUSICAL AMERICA from a party of well-known figures in the American music world—George Hamlin, tenor; Claude Cunningham, baritone; Nicholas Dauty, Marcella Craft and Mrs. Corinne Rider-Kelsey, soprano. These singers are in Munich on their way to Switzerland. Mr. Cunningham will give a recital in London early in November. One member of the party was thoughtful enough to identify the objects strutting about on the pavement in the foreground.

ELLERY WOULD ENJOIN CHICAGO MUSIC UNION

Bandmaster Says Labor Organization Is
Trying to Disrupt His
Musical Forces

CHICAGO, Aug. 17.—Channing Ellery, the progenitor of the brass band bearing his name, who has recently occupied considerable space in the newspapers, with a plea for Beethoven by brass bands, is at odds with the Chicago Federation of Musicians, and has asked that their officials be enjoined from interfering in any manner with the performances of this company. He claims that he joined the federation to avoid trouble for the fifty men in his employ, and further that the officers of the organization soon after enlisting him demanded that he deposit a thousand dollars with them to guarantee his faithful adherence to the rules of the organization.

He maintains that this was without authority, and they are retaliating by threatening to disrupt his band, and began by inducing Di Griolamo to desert his post and drop Beethoven to take up rag-time. Mr. Ellery last week doffed his highly embroidered cap to the judge in the Circuit Court, and petitioned that the American and Chicago Federation of Musicians, together with their officials, be enjoined from interfering in any way whatever with his business.

C. E. N.

Harper Introduces Popular Concerts

APPLETON, Wis., Aug. 17.—Through the efforts of William Harper, director of music at Lawrence University, this city will have an opportunity to enjoy a series of artists' concerts during the coming season, at popular prices. The plan is to sell season tickets good for two admissions to each of four concerts for \$6.

Mlle. Germaine Schnitzer, the young Viennese pianist, comes to this country early in January for an extended tour.

Her selection for her reappearance in Boston, with the Boston Symphony Orchestra, will be the E Major Concerto of Liszt. Her first appearance in New York is scheduled for Sunday afternoon, January 4. This is her second tour of the United States, and her manager, R. E. Johnston, predicts a brilliant success.

Hammerstein Engages Sulli's Pupil

Giorgio Sulli, the teacher of singing, announced this week that one of his pupils, Carmen Melis, soprano, has signed a three years' contract with Oscar Hammerstein, for the Manhattan Opera House, beginning with the season 1909-10. Mme. Melis is said to rival in beauty Lina Cavalieri, and her singing is spoken of in the highest terms of praise.

The new violinist, Albert Spalding, makes his first appearance in Chicago December 10 and 11, with the Thomas Orchestra. He is to play Saint-Saëns's No. 3 Concerto in B Minor.

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DETHIER RESIGNS POST AS ORGANIST

Distinguished Composer and Director to Leave St. Francis Xavier's

It was announced this week that Gaston M. Dethier, the well-known organist, has resigned as organist of St. Francis Xavier's Church in New York. He is recognized in England and America as one of the most brilliant performers on and prolific composers for the organ.

Mr. Dethier was born at Liège in 1875, his father being a teacher of composition in the Conservatory of the Belgian Birmingham. Young Gaston entered that institution at the age of eleven years. Four years later he made his début as a pianist, and in due time, carried off gold medals for piano and organ-playing, as well as the premier prize for harmony and fugue. Armed with these honorable credentials he crossed the Atlantic and at the age of nineteen entered upon the duties which he has held until now with much distinction. Notwithstanding the calls upon his time as director of the choir of a large ecclesiastical establishment like St. Francis Xavier's, Dethier has assiduously cultivated his unique executive powers and creative faculty with such success that he now stands in the front rank of American organ virtuosi although he is yet on the sunny side of forty years. His recitals have commanded admiration wherever he has appeared, and the press commentaries on his playing are all extremely flattering and practically unanimous in their acknowledgment of the young Belgian's genius.

Messrs. J. Fischer & Bro., of New York, have published Dethier's works. One of these, the "Passacaglia" in B flat, was awarded first prize at the National Music



GASTON M. DETHIER

New York Organist Whose Compositions Have Won for Him an International Reputation

Teachers' Convention in 1897. Of equal merit are a "Festal Prelude" in F; "Variations on a Christmas Carol"; a quasi-Bach "Prelude" in E Minor; a fanciful "Scherzo" in E flat; a "Caprice" ("The Brook") in D; a "Menuet" in B flat; and a "Nocturne" in A. He has written also a

number of minor examples, all of which bear the stamp of individuality in which the Franco-Spanish temperament of the Liégeois is reined by sound scholarship.

Miss Witherspoon to Make Début

An interesting début at the New York Sunday Popular Concerts early in the season will be that of Mrs. Herbert Witherspoon, formerly known to concert-goers in Paris and London as Jeanne Greta. This soprano has not been heard in public for several years, and as the wife of the well-known basso, who is engaged for the Metropolitan opera season, her reappearance is bound to excite great curiosity. Mr. and Mrs. Witherspoon will both sing at the Sunday "Pops" immediately after their return from England on November 8.

Miss McLellan Resting in Maine

Eleanor McLellan, the noted teacher of singing, is enjoying a much-needed rest in Maine. As usual, Miss McLellan is devoting a number of hours daily to study, as she is as conscientious a student as she is a teacher, and even in her busy Winter season she always finds time for some study during the day. Miss McLellan has been obliged to refuse the majority of applications received from all over the country for Summer study, and has only a limited number of students with her in Maine.

Carl Reinecke, the veteran pianist, composer and pedagogue, who completed his eighty-fourth year a few weeks ago, made his first concert tour sixty-five years ago. He associated familiarly with Mendelssohn and Schumann.

Mary Garden says that she looks upon her first season in America as a great opening which she, as a pioneer, made for French art.

MR. AND MRS. KING IN RECITAL

Brooklyn Violinist and Pianist Play at Prof. F. W. Hooper's Summer Home

Mr. and Mrs. William Graefing King, of New York, are visiting Prof. Franklin W. Hooper, director of the Brooklyn Institute of Arts and Sciences, at his beautiful Summer home, Hampshire Hall. Mr. and Mrs. King gave a violin and piano recital in the Town Hall, Wednesday evening, August 12. The old Colonial edifice was crowded to the doors with an enthusiastic audience of Summer visitors. Compositions of Saint-Saëns, Chopin, Liszt, Schubert-Wilhelmj, Wieniawski, Borowski, Dvorak and Sarasate were rendered most satisfactorily.

While they are the guests of Prof. Hooper, Mr. and Mrs. King will dedicate his new rustic music room, situated in a beautiful pine grove, which is called "Music in the Pines." At this recital Mr. and Mrs. King will play a sonata for violin and piano composed by Mabel W. Daniels, of Boston, during her recent year in Berlin.

Leaves for Study in Italy

Phyllis Wolfe, head of the vocal department in the Montana State College, Bozeman, Mont., sailed from New York Saturday morning, on the *Koenigin Luise* for three years' study in Florence, Italy, under Sig. Vannucini. Before taking up her work in Italy Miss Wolfe will make a sight-seeing tour of the continent.

A Card from Rita Fornia

A postal card received from Rita Fornia, who created a favorable impression at the Metropolitan Opera House in New York last season, reads: "Here, in the Forêt de Fontainebleau (France) I had the pleasure of finding and reading your excellent MUSICAL AMERICA."

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AMERICAN GIRL HAS WON FAVOR IN EUROPE

Beatrice Wheeler, of Boston, Re-engaged
by the San Carlo Opera House—
Her Large Répertoire

Boston, Aug. 17.—An American girl who is meeting with more than marked success in her work in opera in Italy is Beatrice Wheeler, who appeared last season at the San Carlo Opera House, and who has been re-engaged for next season. Miss Wheeler is seen in the picture in the new costume of Siebel in "Faust." This is the new



BEATRICE WHEELER

Boston Girl Who Has Sung with Success in Opera Abroad

style costume used last season during the revival of "Faust" in Paris.

Miss Wheeler has an exceptionally fine mezzo-soprano voice. She appeared last season at the San Carlo in "Faust," "Giocanda," and "Rigoletto." Her repertoire includes "Carmen," in which she has been particularly successful; "Favorita," "Fra Diavolo," "Forza del Destino," "Trovatore," "Aida," "Lohengrin," and "Barbiere di Siviglia." Miss Wheeler studied exclusively in this country with Mme. Emma Howe-Fabri, the well-known teacher of Boston.

D. L. L.

Can Now Fiddle in His Rocking Chair
[From the Memphis Scimitar]

PONTOWOC, MISS., Aug. 7.—A large crowd attended the fiddlers' contest given at this place, under the direct auspices of the R. A. Pinson chapter, U. D. C. While all the contestants performed well, the judges decided in favor of Mr. W. T. Park, of Thaxton, who was presented a \$5 rocking chair.

Mr. Hisgen as a Musician

PETERSBURG, IND., Aug. 17.—At a recent dance given near here, where Thomas L. Hisgen, the Hearst nominee for President,

has lived for twenty-five years, the violinist failed to appear and there was much consternation until the candidate volunteered his services, which were accepted and afterward much applauded. Mr. Hisgen is a musician of considerable ability and devotes much spare time to the violin.

WITH TORONTO MUSICIANS

H. M. Fletcher Returns from Vacation
to Resume Rehearsals

TORONTO, Aug. 17.—H. M. Fletcher, who spent July in New York and at the seashore, has returned to Toronto and will resume his private classes at the Toronto Conservatory on September 3. The rehearsals of the Schubert Choir will be resumed on September 15, and the People's Choral Union on September 17.

Dr. and Mrs. Torrington are back in the city in the best of health after their vacation trip.

T. P. Palmer, organist of St. Paul's Episcopal Church, has just returned from the West, where he has been conducting the local center examinations for the Toronto Conservatory of Music.

With the completion of the examinations at Sault St. Marie on Friday last, the list of local centers in connection with the Conservatory of Music has been concluded for the season.

Hope Smith, who has been creating somewhat of a furore in Montreal by her singing, is the daughter of John D. Smith, treasurer of the town of Port Hope. Miss Smith was formerly the pupil of Dr. Albert Ham.

H. Dove, organist of St. Luke's Church, Halifax, N. S., has written both words and music of a song entitled "The Plains of Peace." It is interesting as a souvenir of the Quebec Tercentenary.

Ralph Payne, of New York, informs me that the "Merry Widow" will be introduced to the Toronto public by Henry W. Savage during the week of February 15. This announcement has given general satisfaction here.

Dr. and Mrs. A. S. Vogt are passing August on the Lake of Bays, Muskoka.

Lewetta Cairns, the piano pupil of Miss Mansfield, is officiating as organist of Jarvis Street Baptist Church during the absence of Dr. Broome on his vacation.

H. H. W.

SUMMER COURSE IN SEATTLE

Mary Wood Chase, the Chicago Pianist,
Conducted Classes for Teachers

SEATTLE, WASH., Aug. 15.—Mary Wood Chase, the well-known Chicago pianist and teacher, conducted a normal course in music under the auspices of the Washington College of Music, this city, of which David Scheetz Craig is director.

Miss Chase had most successful results in her work and many of the pupils have signified their intention to resume their studies under her in Chicago next winter. Mr. Craig is arranging for a repetition of the course next Summer.

"The art of singing is too exacting to permit of other occupations," says Geraldine Farrar; "I know many operatic singers who frequent society, but every indulgence leaves its mark and experts detect it in their voices, and no success can be obtained in an operatic career unless the singer concentrates her whole attention upon her work. It means that one must be 'Johnny-on-the-spot' all the time."

Etta Edwards and Her Class of Pupils



Miss Edwards, Formerly of Boston and Now of Chicago, Is Shown in the Center of the Photograph, Which Represents Her Pupils, Hailing Each from a Different State

CHICAGO, Aug. 17.—Etta Edwards, formerly of Boston, Mass., has a large class of students now studying, many of them hailing from distant States. The above snap-shot was taken on the beautiful grounds of Mrs. Edwards's home, and those in the picture,—five in number,—are from as many different States and one

from a foreign country—Mary Kelly, from New York City; Annabelle Dickey, from Baltimore; Charlotte Ellickson, voice teacher of Albert Lea College, Albert Lea, Minn.; Claire Canfield, from Australia, who has been on the stage in light opera; Edith Knox, from Los Angeles, and Mrs. Edwards, who is sitting in the center.

C. W. B.

HOWLAND HOME AGAIN

American Composer and Impresario
Resting at Asbury Park, N. J.

Legrand Howland, the American composer of operas, who, when he was unable to induce an impresario in either this country or abroad to produce his works organized his own company and has since become his own impresario, returned to New York recently and is now resting at Asbury Park after a strenuous season in Italy. During the past year his opera "Sarrona" was given five times at Alessandria, ten times at Navara, twice at Parma, five times at Modena, three times at Cremona, four times at Salo at Treviso, Trieste, Austria, and Fabbiano.

Mr. Howland speaks as follows of his work abroad:

"As president of the International Grand Opera Company I had charge of opera houses in Torenno, Piacenza, Thiene, Padova and Udine.

"With but one exception, all our leading women singers were Americans. I have nearly finished my new opera, 'Jacques,' which is to be produced next Fall and I am now negotiating for six opera houses, among which is one at Alexandria, Egypt."

Alexander C. Hambourg, an uncle of Mark Hambourg, the pianist, is the conductor of an orchestra that is now filling a Summer engagement at Scarborough, Yorkshire.

ORCHESTRA FOR ATLANTIC CITY

Municipal Band and Festival Chorus
Also to Be Organized

ATLANTIC CITY, N. J., Aug. 17.—Local musical leaders are planning a municipal band, and later the organization of a symphony orchestra, and, possibly, a festival chorus. The plans of the municipal band are taking definite shape and an appeal to the city council is the next move; the orchestra and chorus plans are yet embryonic, as so many of the city's musical people are scattered, or engaged in entertaining the guests of the Summer season.

There are fifty or more capable orchestra players in the City-by-the-Sea who would be available, and the nucleus of a chorus of 200 singers. One suspended ladies' chorus has a financial surplus from the last season and it is waiting for a desirable opportunity to resume work.

L. J. K. F.

The post of leading contralto at the Vienna Court Opera was offered to Louise Kirkby Lunn, late of the Metropolitan, after her return to England, but she preferred to spend the coming season filling "guest" engagements.

Naples heard Frederic Cowen's "Scandinavian" Symphony for the first time a few weeks ago. It was conducted by Martucci and made such an impression that the slow movement had to be repeated.

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Hammerstein Tries Voices for His "American Chorus" at the Manhattan

Throat Specialist Assists Impresario in Passing Judgment on the Merits of Applicants—200 Aspirants on Hand to Take the Test on First Day

Oscar Hammerstein adopted a unique idea on Monday, when he tested applicants for positions in the choruses of his Manhattan and Philadelphia Opera Houses, by having their throats examined by a specialist, before reaching a decision as to their competence. The annual trials, which took place on the stage of the opera house in Thirty-fourth street, attracted about 200 aspirants to operatic fame. Four hundred more were still to be heard, and the more ambitious ones, who came prepared to sing their favorite arias from the standard works, were perhaps disappointed in the brevity of the hearings allotted them.

Dr. Frank E. Miller was the voice specialist who passed judgment on the applicants' physical endowment—so far as the mechanism of their throats were concerned. The test was punctuated frequently by side remarks passed by Mr. Hammerstein, who seemed highly pleased over the innovation he had put in practice.

One young woman, who said her home was in Norfolk, Virginia, couldn't appreciate the justice of testing her vocal ability by having a physician stick a spoon down her throat.

"Why, Mr. Hammerstein," she said, "my repertoire is very large, and I should so much like to sing the rôles Mary Garden and Tetrazzini sing."

She moved towards the piano threateningly, but the impresario was too quick for her.

"Don't care a particle about your repertoire, just yet," he interrupted. "What I want to know now is whether you have a sound larynx, trachea, good tonsils, right sized uvula and all the rest of the throat machinery that good singers have." And aside, "Tetrazzini ill, but Miss B— will sing' is what she expects, I suppose."

The young woman from Norfolk was then passed on to Dr. Miller, who, after a very quick inspection declared, "Young lady has enlarged tonsils and adenoids besides. Next!"

Mr. Hammerstein seemed to realize that the "actuality of his presence" wasn't the best nerve soother to the singers, and so to many who sang while they shook he

would say, "You are nervous, yes—how foolish. If you are so nervous now with empty seats, what will you be when all the lights are on and there are many people to watch you? But your voice is good, young lady, and now go and see the doctor, and when you come again you will be more used to the theater and the surroundings."

"I have a doctor here," said Mr. Hammerstein, "because I know many girls possess good voices who cannot do themselves justice here because they are frightened. When I see possibilities in a voice I send her in to the doctor and he makes a record of the condition of her vocal cords."

Twice during the first day's trial did the impresario of Thirty-fourth street have reason to congratulate himself on his new idea. Two young women sang for him who seemed to the amateur critics who came from the newspapers to have weak and hopeless voices. But Mr. Hammerstein marked them "A" and sent them to the doctor—and the doctor said "perfect larynx, perfect chords," and marked them "O.K." on the record he kept. Of one—Accunta da Rosa was the name of this aspirant for Mr. Hammerstein's "American chorus"—the doctor said, "She has the smallest vocal apparatus I have ever observed."

Mr. Hammerstein heard about eighty of the two hundred who came on the first day, and continued during the week to hear about the same number each morning, from 10 o'clock to 12.

"I've a letter of introduction to you, sir," was a frequent assertion of some aspirant, but that statement was waved aside easily with "We are after voices here—not letters of introduction."

"Oh, what a comment on the teachers some of these voices are," exclaimed the impresario. "How can they be such hypocrites as to lead some of these young women on. Ah, they have an uncle or a friend, perhaps, and he says, 'If Hammerstein could hear you, your fortune is made.' Heavens! if my grandfather could see me leading this life of shame he would roll over in his grave!"

"Did you notice," he said, after the trials of the first day were over, "that the fat ones weren't nervous? Fat is a good nerve food. It induces confidence."

"My heart is sick for the deceived poor things I have had to turn away. I do it as easily as I can, and if I show any temper it is really toward those who have misled these girls."

"I have almost resolved to take negro girls on. But I don't wish to cause a race war in my chorus. The colored girls have very often fine natural voices."

"I hope Philadelphia will make up. I have sent word to all the girls there who had been notified of this try-out not to come. For it will be later before I shall know whether I shall want them."

"You have heard some of the girls—but just wait till you hear the men! I think I shall go out on the stage and sing myself some time. Nobody can fire me! But I guess I would if I heard myself."

There were a number of girls still in the house when the first day's trial was ended. Some of them had not sung and could come another day. But there were also those who had sung their pitifully impossible notes and had failed. With clenched hands and eyelids that barely kept back the tears of hopelessness they had listened to those more fortunate sisters who won the praise of the impresario's nod.

OVATION FOR BLIND PIANIST

Francis Weaver Wins Favor of Boston Theater Audiences

BOSTON, Aug. 17.—Francis Weaver, the blind pianist, appeared last week with marked success at the Boston Theater. At Mr. Weaver's first appearance Monday he received an ovation.

Mr. Weaver has often remarked that he does not wish to have allowances made for him because he is blind, but prefers to be judged from standpoints similar to those which would obtain in considering the performance of any pianist. He always proves his right to be judged in such manner. His technique is excellent and his expression most musicianly. It is probable that he will appear in programs in other New England cities this Summer. D. L. L.

Maurice Renaud, the French singing actor, is resting in Switzerland before beginning his September engagement at the Paris Opéra, making his *entrée* in "Hamlet," he will remain there till it is time to leave for the New York season.

When "Pinafore" was produced in London on May 25, 1878, one of the newspapers expressed regret that a "serious and accomplished" musician like Arthur Sullivan should have seen fit to devote his abilities to a work so frankly frivolous.

DIRECTOR MORGAN SIGNALLY HONORED

Testimonial Concert at Ocean Grove, with Schumann-Heink as the Star

OCEAN GROVE, N. J., Aug. 17.—On Saturday there was tendered to Tali Esen Morgan, musical director of Ocean Grove, a testimonial concert by the Ocean Grove Association, the Ocean Grove Festival Chorus and Orchestra, the New York Festival Chorus and the Baptist Temple Choir of Brooklyn. The assisting artists, who gave their services free of charge, were Mme. Schumann-Heink; Dan Beddoe, tenor; Sig. G. Aldo Randegger, pianist; Edwin Lemare, organist; Will MacFarlane, organist, and Marguerite Anderson, flutist. As a final surprise and tribute to Mr. Morgan, Pryor and his band appeared at the end of the concert, and gave three or four selections.

The audience was a magnificent one, and showed the great esteem in which Mr. Morgan is held by his many friends here. There were also present a large number of New York friends, who came in a special train. The concert was enthusiastically received by the large audience, and the artists were recalled many times. Needless to say, all of them added to their many friends here by their courtesy in appearing at this benefit. Mme. Schumann-Heink attracted the most attention, and further endeared herself to her many Ocean Grove friends.

During the concert Mr. Morgan was given a handsomely inscribed record of the testimonial. The presentation speeches were made by Dr. Ballard, president of the association, and ex-Governor Stokes. Mr. Randegger also gave Mr. Morgan a handsome baton as a token of his personal admiration. A. L. J.

Pupils of the Eckbert-Crane Piano School, of Indianapolis, assisted by Mrs. George R. Eckert, pianist, gave a recital on the evening of Friday, August 14. The program was varied and most interesting, including selections by Schubert, Beethoven, Kuhlman, Chopin, Verdi and Grieg. Among the young musicians were Elsie Evans, Edna Doyle, Archie Reynolds, Frieda Bachemeyer, Gladys Rhodes, Frances Overman and Bernice Adams.

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MISS ORMOND AND MR. FRYER APPEAR

Distinguished Audience Hears Two Brilliant Artists in Concert

BOSTON, Aug. 17.—The principal society and musical event of the early season took place on Friday at the North Shore Summer home of Mrs. Walter Mitchell, when Mrs. Hall McAllister presented Nathan Fryer, the young American pianist who is booked heavily for appearances throughout the country during the coming season, and Lilla Ormond, the well-known contralto.

Mr. Fryer won recognition as an artist of high attainments, and his presentation of the program was brilliant. He played a group of pieces by Schuett, Leschetizky's "Canzonetta," Moskowski's "En Automne," Mendelssohn's Scherzo in E Minor, Debussy's Ballade and Chopin's Nocturne, op. 15, No. 1, and Etude, op. 25, No. 11.

Miss Ormond delighted her hearers by the purity of her tones and the exquisite finish of her expression. She is one of the best contraltos heard in Boston. Her songs included Fauré's "Les Berceaux," d'Indy's Madrigal, Hahn's "Infidélité" and "Fêtes Galantes," Elgar's "Where Chorals Lie," Colburn's "The Arrow and the Song," La Forge's "Like the Rosebud," Rachmaninoff's "Floods of Spring," Bemberg's "A Toi," Colburn's "Crépuscule," Gounod's "Envoi de Fleurs" and an aria from Puccini's "La Bohème."

In the audience were many distinguished people from New York, Baltimore, Chicago, Philadelphia and this city.

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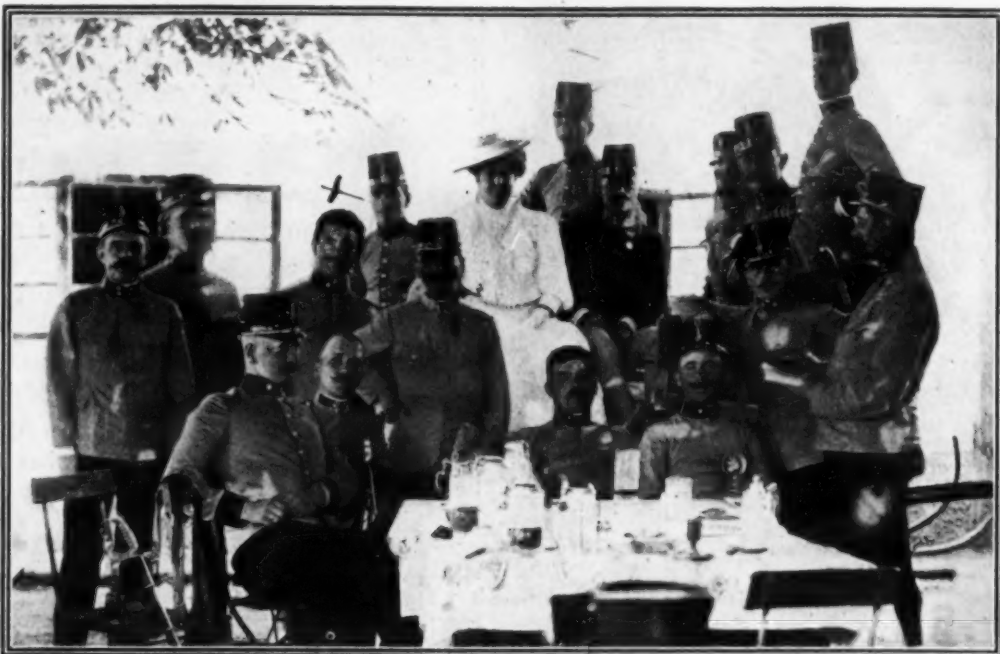
Unique Conservatory Is Established in Baltimore

BALTIMORE, Aug. 17.—The Beethoven School of Music for the exclusive use of the colored population has been established at 1328 Druid Hill avenue.

The branches of instruction are harmony, fundamental theory, vocal culture, solfeggio, harp, violin, piano, cello, bass, flute, clarinet, oboe, saxophone, cornet, alto, trombone, tuba and drums. Day and night sessions are held.

The faculty consists of John M. Iula, director; Fred Lax, Richard Lorieberg, Felice S. Iula, Albert G. Bower, Paul I. Grossi, James Otradorce and William Kormann. They are all practical musicians. John M. Iula is a native of Naples,

FRITZ KREISLER AS A SOLDIER



This Photographic Reproduction Shows Fritz Kreisler, the Eminent Violinist, Doing Military Duty. His Company Have Been Drinking to the Health of Mrs. Kreisler, Who Is Seated in the Center of the Group. Mr. Kreisler Will Be Identified by the Cross Marked Over His Head

Italy. He studied violin in Baltimore under Charles F. Warner and Fritz Gaul, and piano under Luther Conradi. W. J. R.

OCEAN GROVE HEARS HOMER

And Edward Lemare Gives Another Organ Recital at Shore Resort

OCEAN GROVE, N. J., Aug. 17.—Aside from the Morgan Testimonial Concert, which attracted the most attention, there were two important concerts during the week. Edwin Lemare, who has been here for two weeks giving concerts during the organists' convention, gave his farewell recital on Friday evening. There was an exceptionally large crowd present and the lovers of organ playing were enthusiastic in their praise of Mr. Lemare's playing. It is understood that he will be re-engaged for a series next Summer.

Mme. Louise Homer appeared on Tuesday evening, assisted by Sig. G. Aldo Randegger, pianist; Janpolski, the Russian baritone; Carl Aue, cellist; Will C. MacFarlane, organist; the Ocean Grove Chorus and Orchestra. As this was Mme. Homer's first appearance here, she naturally attracted most of the applause, though the other artists were generously encored. From the reception accorded her, it is probable that Mme. Homer will become a

favorite with Ocean Grove audiences and that she will appear here frequently. Her voice was in superb condition and her songs were sung with great tonal beauty. She was repeatedly encored, being forced to give some of her numbers twice. The orchestra accompaniments were excellent and called for commendation from Mme. Homer. The orchestra was forced to respond to several encores and did good work. A. L. J.

NEW BERLIN OPERA

Low Rates Will Obtain at Proposed Institution in Potsdamerstrasse

BERLIN, Aug. 17.—Plans for the great People's Opera House, where the highest grade productions are to be given at prices within the reach of everybody, have been made public.

It is to cost \$4,000,000, half of which amount probably will be granted by Parliament, while the city of Berlin will appropriate the other half. In return Berlin will receive quid pro quo in the proprietorship of the present opera house.

The new temple of music will be situated on the Potsdamerstrasse. The best seats will cost 87 1-2 cents and the cheapest 12 1-2 cents.

AMERICAN PROGRAM GIVEN IN DETROIT

Grosse Pointe Audience Enjoys Compositions of Native Musicians

DETROIT, MICH., Aug. 17.—Local music-lovers gathered at the Grosse Pointe residence of Mrs. John S. Newberry Monday afternoon to listen to a program of American music given by the Beethoven Trio, Mrs. Heberlein, Miss Davison, Miss MacDonald, with songs by Mrs. George P. Hyde and a recitation on "Music" by Clara E. Dyar. In choosing a program of American music those who arranged the concert were following the present tendency to become familiar with the work of our own composers, and the evident appreciation of the audience of the beautifully played numbers and the songs proved that the American Music Society will sometime have loyal supporters in Detroit. A brief but illuminating talk by Mrs. Heberlein on the origin of chamber music and its present development in America put the audience in touch with the spirit of the program which followed. Two numbers of the Suite in A Major, by Horatio Parker, were given with the usual fine ensemble and quality of tone for which the Beethoven Trio is noted, following which a recitation, "Sea and Shore," from "Music," by Henry Van Dyke, our American poet, was given by Miss Dyar, whose poetic interpretation through the medium of a voice of unusual sweetness and resonance and clear enunciation made a delightful introduction to Howard Brockway's very beautiful Romanza in D Major for violin, played with fine artistic feeling by Miss Davison. The two songs which followed—"Ecstasy," by Mrs. H. H. A. Beach, with cello obbligato, and "Danza," by Chadwick—seemed especially adapted to the rich contralto voice of Mrs. Hyde, who sang with much temperament. The closing numbers, two movements from the Trio in C Minor, by Arthur Foote, were finely given.

Death of Ira D. Sankey

Ira D. Sankey, the noted hymn writer, singer and evangelist who was for many years associated with Dwight L. Moody, died at his home in Brooklyn on Thursday, August 13. He composed "by inspiration" many gospel hymns which, while they are admittedly amateurish in construction, have many times moved thousands through the energy and feeling Mr. Sankey was able to lend to them.

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Marshall Pease, the Detroit, Mich., music teacher, is attending the Wagner festival in Bayreuth, but will return in time to resume his classes on September 1.

Katherine McNeal, the young Washington, D. C., graduate pianist of Mme. von Unschuld, has received ovations in New York at the homes of several of the wealthy people in a series of piano recitals.

A recent program at the Marlborough-Blenheim, Atlantic City, N. J., by the string quartet included a fantasia on themes from "Tiefland," arranged by Louis Kroll on his return from Berlin.

Lacey Baker, the well-known New York organist and choir director, gave a recital at St. George's-by-the-River, in Rumson, N. J., on August 7, when he had the assistance of Marguerite de Forest Anderson, the flutist, and Cecilia Lacey-Baker, violinist.

John Cromie, of Camden, N. J., and a leading tenor in the Philadelphia Operatic Society, principal soloist in "Aida," and who is to have a leading part in "Les Huguenots," to be given next Winter by the society, is spending his vacation with his parents in Atlantic City.

Amy M. Hirschfeld of Meriden, Conn., has accepted an offer made her to become instructor of piano at the Conservatory of Music, Heidelberg University, Tiffin, Ohio, as assistant to Mary E. Hall. Miss Hirschfeld is a pupil of Mrs. Bertha Lasley and a student of marked ability.

Genevieve Allen of Terryville, Conn., who has served with success as organist of the Prospect Methodist Church, Bristol, Conn., and who resigned some time ago, will be succeeded by Mary Karlman,

of Terryville. Miss Karlmann is a graduate of the Boston Conservatory of Music.

Spencer Clawson, of Salt Lake City, has received word from his son, Spencer Clawson, Jr., at New York, announcing his safe arrival from Vienna, where he had been studying the piano for several years under the great Leschetizky. The young man will open a studio in Salt Lake.

Dr. B. Merrill Hopkinson, a baritone of Baltimore, who is spending his vacation at Prouts Neck, Me., gave a song recital Wednesday at the Hotel Checkley. The recital was for the benefit of the Fresh Air Fund of Baltimore. Mrs. Henry Franklin, also of Baltimore, was the pianist.

The engagement has been announced of Charles H. Hampton, of Newark, N. J., to Charlotte Gamewell Tuttle, daughter of the Rev. A. H. Tuttle, pastor of the Methodist Episcopal Church, Summit, N. J. Mr. Hampton is a tenor singer and is a member of the choir of Grace Episcopal Church, Newark.

A sacred concert was given in Churchill Hall, Stamford, Conn., on Sunday evening, August 9, by the Johnson Trio, consisting of Enos Johnson, violin; Bernard Kalkhof, cello, and William Cooper, piano, all of New York. The trio was assisted by Gertrude Cheney, soprano, of Brooklyn, and gave an interesting program.

Mme. Ogden Crane, of New York, a well-known teacher of singing, added to her number of successful appearances by singing in one of the Ocean Grove concerts. The principal number was Handel's "Behold the Bright Seraphim," and other selections. She was given a hearty reception and compelled to respond to an encore.

Grace Adele Freeby, a Washington, D. C., pianist, has been heard in several recitals at Atlantic City. At this same resort she is receiving recognition as a composer through her march "El Presidente," which is being played by Haley's Band at the steel pier. A more recent composition, a song entitled "Despair," is claimed to further distinguish Miss Freeby as a composer.

Mr. and Mrs. Charles A. Boyler, who for the past fifteen years have been in charge of the music department of the Kansas State Normal School in Emporia, have withdrawn, to establish their own school, which will open September 1 as "The Emporia School of Music and Art." A fine residence property has been purchased, and is being remodeled to meet school needs.

The sanctuary choir of St. Paul's Catholic Church, Washington, D. C., is now enjoying a vacation which will last until October 1. Ernest Winchester, choirmaster and organist, left the city for Europe June 17. During the intervening months the music is being supplied by the junior choir. Mary Byrne, the regular organist of the junior choir, plays during services.

John W. Phillips, a member of the executive committee of the French Opera Club in New Orleans, pointed out recently that the work of the Philharmonic Society in that city had developed the musical taste to a point where the new Metropolitan Opera plan to popularize opera would afford advantages to attain the high standard of operatic appreciation of that city.

There were four visiting organists in attendance at a recent organ recital in the tabernacle, Salt Lake City—James Floto, of the Calvary Presbyterian Church at Xenia, O.; Edward Allen, of the Monmouth, Ill., Conservatory of Music; John Sylvester, of Appleton, Wis., and Miss Seeley, a Chicago organ student. After the regular recital they tried the organ, of which they spoke in the highest terms.

St. Andrew's Episcopal Church at Fourth Avenue and Fiftieth street, Brooklyn, N. Y., has the distinction of being the only church in Brooklyn with an organist but thirteen years old. Nevertheless, the parishioners are treated on Sundays and at weekday services to music selected from the works of the best composers. The organist is Sidney Stout, who lives with his parents at No. 534 Sixtieth street.

Bruce Gordon Kingsley, of Los Angeles, is contemplating the formation of a chorus, which, with his orchestra, will be used for the presentation of a number of interesting things this Winter, such as "The Dream of Gerontius," and various choruses from grand opera, including much of the beautiful Wagnerian choral music as evidenced in "Parsifal," "Lohengrin," and at occasional places in the other later music dramas.

Two young protégées of Ignace Paderewski, the sisters Sophie and Marie Naminski, now residing in New York, will make their debuts this season at the Sunday Popular Concerts. These gifted Polish girls, pianist and violinist, respectively, are pupils of Leschetizky and César Thomson, who both testify, as also does Mr. Paderewski, to the remarkable nature of their talent.

The Arizona School of Music, of Phoenix, Ariz., has just issued its prospectus for the coming season. The catalog shows views of a well-equipped and attractive-looking conservatory, of which Mrs. Shirley Christy is founder and director. The faculty includes also J. Homer Grinn, Gertrude Caroline Trump, piano; Grace Abbie Andrews, kindergarten; Thomas F. Hughes, Mrs. Inez Hughes, voice; Frank Lloyd Stuchal, violin, harmony, counterpoint and composition, and Marian Higgins, languages.

The Washington, D. C., studio of Clara Drew was recently the scene of an enjoyable musicale given by George Wilbur Reed, tenor of the Municipal Opera of Trier, Germany. His program included selections from "Carmen," "Tiefland," "I Pagliacci," several German ballads, as well as a group of charming songs heard for the first time in Washington by Alice Barnett, of Chicago. He was accompanied by Frank Gebest, a well-known local pianist. Mr. Reed is at present in New York, whence he will sail shortly with his wife for Germany to fulfill engagements.

An enjoyable and largely attended musicale was given on Saturday last at the Ocean House, Watch Hill, R. I., for the benefit of the Local Improvement Society. Nearly all the cottagers and hotel visitors gathered at the Ocean House to listen to a charming concert which had been arranged by Charles F. Hammond, baritone, of New York, and his brother, William G. Hammond, a composer, and also Mabelle Hanlyn MacConnell, soprano.

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"What sweet sounds come from the water to-night!"
 "Yes; the fish are probably running their scales."—*Nashville American*.

"Yes," said the music teacher, "I cultivate the voice." "But suppose your pupil has no voice," suggested the friend. "Then I cultivate the imagination," added the music teacher.—*Philadelphia Record*.

"Papa," enthusiastically exclaimed the youth as the vast audience at the grand opera rose to its feet, applauding and shouting its approval, at the final drop of the curtain, "how tickled everybody is that this thing is over."—*Brooklyn Eagle*.

"Oh, John," whimpered the wife, as she seized the morning paper, "see what this editor has done with the account of our musicale. He has placed it alongside the column of death notices. It's a shame. And we had such prominent people as guests, too."

"I suppose," said the husband wearily, "that the editor wishes to call attention to the fact that some people are more fortunate than others."—*The Bohemian*.

"Gee, I can't do this," complained Ted, busy over his home-work. "Say, mother, how many turnips in a bushel?"

"I don't know, dear. Surely your teacher didn't ask you that."

"She did, sure; we've got to have it tomorrow in our music exam."

The perplexed parent made inquiries, and found the demand to be, "How many beats in a measure?"—*Century*.

"Which would you call the more notable, the prima donna's debut or her farewell?"

"Her farewell. Wouldn't you?"

"Don't know that I would. She can't make but one debut."—*Louisville Courier-Journal*.

"They seem to be having a duet in the next suite."

"Yes; the man is practicing on the cornet while his wife talks."—*Cleveland Plain Dealer*.

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GOOD PROSPECTS FOR PHILADELPHIA OPERA

**Hammerstein Now Satisfied With
 Outlook—Local Societies
 Begin Rehearsals**

PHILADELPHIA, Aug. 17.—Oscar Hammerstein is satisfied that everything will be all right when his new opera house opens its doors on November 17. He was here last week long enough to express his gratification of the work and to say that rehearsals for the choruses and the applicants for positions therein would commence this week. The examinations extend over to-day, to-morrow and Wednesday. There have been more than a hundred applicants for such positions than will be required. The rehearsals and trials will take place in the Manhattan Opera House, in New York City.

J. Almonte, Mr. Hammerstein's local representative, said to-day in reference to the subscriptions for seats:

"The situation, taking into consideration the fact that so many people to whom we have addressed letters are out of town, is such at the present time that it is impossible to form any opinion of just how many intend to support Mr. Hammerstein's project. It would seem, though, that from the manner in which Mr. Hammerstein is proceeding with the arrangements for rehearsals and the interest he is displaying in the opening on November 17, that he has no doubt that Philadelphia will appreciate his efforts to supply it with a grand opera season than which there will be none greater anywhere, and that the subscription will be filled early in the Fall."

Rapid progress is being made in the construction of the opera house. The work is about four days ahead of schedule time. When the operation was begun, Mr. Hammerstein said that the building would be up to the roof by August 15. It reached that stage last Tuesday, and the construction of the roof is now underway. The builders are confident that the structure will be complete in every detail by November 1.

The Philadelphia Operatic Society resumes rehearsals of "Les Huguenots" Wednesday evening in Odd Fellows' Temple, and on that night applicants for the chorus will be heard. It is announced that tenors in particular are desired, and that there are not many vacancies. The slight depletion in the chorus is due to the fact that several of the members, with the experience they have had with the society, have arranged to go upon the professional stage, and may join the Hammerstein forces.

"Les Huguenots" will be sung twice, on November 5 and 10, at the Academy of Music. The chorus, as usual, will number 200, and the ballet thirty-two. There will be a stage band and an orchestra of seventy, and the production will be the most elaborate yet given by the society. A different cast will appear each night.

The January opera will be "Martha," and in the Spring the society will present a double bill, "Cavalleria Rusticana" and "Andon."

"Andon" is the new grand opera by John Luther Long, author of "Madama Butterfly," "The Darling of the Gods," etc., and the music by Wassili Leps, assistant conductor of the Philadelphia Orchestra and the composer of a symphonic poem, "The Garden of Gods," which was played by the orchestra last season, and met with much success.

Returns from Berlin to St. Paul

ST. PAUL, MINN., Aug. 17.—Frieda Koss, an admirable contralto singer, recently returned from Berlin, is spending the Summer with St. Paul friends at White Bear Lake, preparing for a busy season of recital and oratorio engagements. Miss Koss, in a recent recital of German Lieder and oratorio selections, displayed a sympathetic voice, a good method, a dignified bearing, and sang with an understanding and artistic feeling which sustained the favorable comment aroused by her appearances in Berlin, Hamburg and American cities on the Pacific coast. F. L. C. B.

Eleanor Florence Godfrey gave a well-attended MacDowell lecture-recital recently, under the auspices of the Chicago Piano College. The program included "To the Sea," a group from "Marionettes," the first movement of "Sonata Tragica" and several songs and shorter selections.

Eusebius G. Hood is to be director of the Nashua (N. H.) Oratorio Society for another season, having accepted the society's request at a recent executive meeting. The officers and members express themselves as much pleased over Mr. Hood's decision.

TALENTED YOUNG VIOLINIST

**Ella Spindler, of Pittsburg, Is Winning
 Recognition by Her Excellent Playing**

PITTSBURG, PA., Aug. 17.—Ella Spindler, of Oakmont, a suburb of Pittsburg, is winning laurels as a violinist, and may go abroad shortly to complete her education. Recently she appeared in a number of concerts and musicales, and has been accorded numerous ovations, being especially well received at a musicale given under the



ELLA SPINDLER

A Violinist of Oakmont, Near Pittsburg

auspices of the Bellevue Club. Among the numbers which she has played with great success are De Beriot Concerto No. 7, Mendelssohn's Concerto, "Chanson Polonoise," by Wieniawski, and Handel's "Largo." Miss Spindler is only eighteen years old. E. C. S.

JOHN DENNIS MEHAN LECTURES IN KANSAS

**His Assistant, J. C. Wilcox, Gives
 Song Recitals at State
 Normal School**

EMPORIA, KAN., Aug. 17.—With the intention of lightening the labors of the Summer School students, the Kansas State Normal School inaugurated a Summer Lecture Course. The management was fortunate enough to get in touch with John Dennis Mehan, of Carnegie Hall, New York City, who had planned to spend the Summer in the West, with some of his Denver pupils. Mr. Mehan agreed to stop in Emporia and appear as one number of the Lecture Course.

On June 19 Mr. Mehan came. That evening in the Assembly Hall of the Normal, he gave a highly instructive talk, illustrating his theme, "The Voice in Speech and Song." The audience, composed mainly of music students, was brought in close touch with the teacher and his principles. On the following morning Mr. Mehan met the music students again.

John C. Wilcox, baritone, one of Mr. Mehan's first pupils, left New York in the first part of July to help Mr. Mehan with his work in Denver. The Normal School secured Mr. Wilcox to give an evening concert. On the Sunday preceding the date of the entertainment, Mr. Wilcox sang at the morning services of one of the leading churches in the city, and the Assembly Hall was filled on the evening of July 13, when Mr. Wilcox gave his song recital. The charm of Mr. Wilcox's unaffected manner gained and held the entire audience throughout the program.

Mr. Wilcox will be heard here again in October with Marie Louise Githens, soprano; Mary Jordan Fitz Gibbon, contralto; and John Barnes Wells, tenor. This is a new musical organization which will tour the West the coming season. It will be known as "The Mehan Concert Quartet," and will appear here as an attraction in the regular Normal School lecture course.

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